No 8 February 1982 50p

KERRANG!

NOW EVERY FORTNIGHT
See page 19

POLL RESULTS!

All the winners in colour . . .

PAT BENATAR!

RUSH!
AC/DC!
LEMMY!
JON LORD!
MOTORHEAD!
ROSE TATTOO!
BIFF BYFORD!
COZY POWELL!
KELLY JOHNSON!
DAVID COVERDALE!
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Plus: Kiss! UFO!
Status Quo! Tygers! Slade!
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KERRANG!

Edited and designed by Alf Martin

Contributors: Steve Gett, Derek Canty, Howard Johnson, Chas De Whalley

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MAYHEM!



SINCE leaving the Michael Schenker Group PAUL RAYMOND (above) has been busying himself in the studios laying down tracks with various session musicians. Paul, who quit MSG to pursue his solo career, is currently residing in Los Angeles. Before teaming up with Michael in 1980 he had recorded three songs with the aid of drummer Paul Varley, Angel vocalist Frank Dimino and a hot 'unknown' guitarist Rick Ramirez. Raymondo has since come up with another selection of impressive tunes. 'Rude Awakening', 'It's A Crime' and 'It Ain't Your Business' are examples of the man's songwriting capabilities and it'll be interesting to see what he gets up to in the next few months. He may well be coming to London shortly but for the moment is continuing to work in LA.



ACE drummer NICO McBRAIN (above) has confirmed that he is no longer a member of Trust. His departure came just a couple of days after the group's recent French tour and was the result of 'personal differences' with lead singer Bernard Bonvoisin. Nico had played on the new album 'Marche Ou Creve' (English title 'Walk Or Die') and was on good terms with the rest of the band, but after verbal conflicts with the vocalist he packed his bags and took the next flight back to England — Trust will doubtless find him hard to replace.

In the meantime, the former Pat Travers skinbeater is contemplating his next move. "I've got a few ideas up my sleeve but obviously I'm open to offers."

OUR East End sources report that **PAUL DI'ANNO** has been hard at work assembling his new band following his split with **Iron Maiden** last year. Apparently, having secured a guitarist, Paul recruited the bassist, drummer and keyboard player from the group **Minas Tirith** who were regulars at East Ham's Ruskin Arms. The new outfit is to be called **Lone Wolf** and rehearsals are currently taking place in London. The Ruskin, a notorious Maiden haunt, also served as a happy hunting ground for ex-**Angelwitch** guitarist **Kevin Heybourne** when he teamed up with **DEEP MACHINE.**

SAXON recorded the two Hammersmith gigs on their 'Denim & Leather' tour, as well as their pre-Christmas shows at Wolverhampton and London's Rainbow theatre, in order to compile a live album. Hopefully, it will be a double and should come out in the summer. No title has been decided upon as yet but the metal villains have toyed with ideas such as 'Do You Want It Louder'.

ROSE TATTOO, who were voted best new band in the Kerrang! readers' poll, are now back in Australia preparing to start work on their third album. It's provisionally titled 'Scarred For Life' and recording will span the months of January and February. Once again Vanda and Young are producing and the intended month of release is May. Tattoo fans will doubtless recall that the band were unable to complete their 1980 winter UK tour when lead singer Angry Anderson's (below) 'past life caught up with him' forcing an immediate return to Australia. The bad news is that it looks unlikely that we'll be seeing the lads in action until the summer because of commitments in Europe and the States. Their record label Carerre would also like to point out that their distribution is now being handled through RCA instead of WEA.



IT'S official! **DIAMOND HEAD** have finally secured a deal with a major label after a protracted wait, and are expected to release a single on MCA in mid-February. The Midlands-based HM combo have built up a hardcore following over the past couple of years but had remained neglected by companies. Sales of their product on the independent DHM label have been impressive and the new contract is justly deserved. Diamond Head also start gigging on March 25 and they'll be playing small concert halls and larger club venues through to mid-March.

FORMER **SCORPIONS** guitarist **ULRICH ROTH**, who has recorded a couple of albums



BRIAN ROBERTSON, now sporting a cropped barnet, has recently been working on a solo project in London's Good Earth studios. The ex-Lizzy guitarist has kept a fairly low profile since he parted company with Wild Horses although for a while he was playing with Roy Sundholm (who?). However, his new material sounds interesting and shows that Robbo is still capable of delivering a mean lead break. Meanwhile, his former stablemate JIMMY BAIN has also been recording and writing with various plans for the future.

PHOTO: Brian Robertson and wife Dee Harrington arriving at the premiere of the 'Heavy Metal' movie which was also attended by various members of Girlschool, Maiden, Samson and Stampede.

CONTINUED PAGE 4

SAMMY HAGAR



NEW YEAR ALBUM

Have a Heavy New Year with Sammy's latest album – 'Standing Hampton'. Including the new single, 'Piece of My Heart'. Available in picture bag.

'STANDING HAMPTON'

NEW YEAR TOUR

For the first time in two years, Sammy's back and gigging in the UK. Avoid standing – get your tickets now!

JANUARY
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26 Sheffield, City Hall
28 Glasgow, Apollo
29 Newcastle, City Hall
30 Edinburgh Playhouse
31 Liverpool, Empire

FEBRUARY
2 Birmingham, Odeon
4 Ipswich, Gaumont
6 Lancaster University
7 Manchester, Apollo
9/10 Hammersmith, Odeon

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GEFFEN RECORDS™

FROM PAGE 2

with his current outfit **Electric Sun,** is currently living in Seaford, Sussex. His resident companion at this unlikely abode is a certain **Monika Danneman,** who was once **Jimi Hendrix's** girlfriend. The eagle-eyed amongst you may have noticed that she is responsible for the sleevework on both Electric Sun LP's, which are well worth a listen. Roth himself though is apparently heavily into 'spiritual matters' and has actually written books on his beliefs. Whether Electric Sun will be playing in England is uncertain but a third album has been completed.

TYNESIDE sightings of those feline funsters **The Tygers of Pan Tang** hit a more serious note whilst roaming the wards of a local hospital.

Apparently, a 17 year old kid had stolen a car and ploughed into a group of children — killing one and seriously injuring another. A concerned Bike Club 'The Winlayton Wildcatz' (named after the Tyger's first album) informed the band of the incident. So hearing of the injured girl's gradual recovery the lads paid an impromptu visit to cheer her up, and doubtlessly aided her on the road to recovery.

WHATEVER happened to **BOSTON?** A very good question indeed. In fact you could well be excused for thinking that the band had split up — maybe they have, but aren't telling anyone! Seriously though, it's now over three years since their second LP 'Don't Look Back' was released but a third one is actually in the pipeline. However, its emergence was moved back after 'mastermind' **Tom Scholz** broke his thumb whilst playing basketball! No further news has filtered through since this setback and one can only presume that 'Third Stage' (the planned title) may surface before the end of the decade!



Boston

WHERE ARE THEY NOW?



Cor blimey with all that fungus round his chops can you recognise the above? He's still got a bit of it left and at one time he was in . . . wait a minute, that'll give it away. The only clue is that he's a guitarist with one of Britain's top bands. Answers, on a postcard, to: Where Are They Now? Kerrang! 40 Long Acre, London WC2. First correct card out of the bag wins an LP token. Last month's jovial personality was Judas Priest's bassist, Ian Hill. Lucky winner of the LP token is: Ian Hollings, Bridgehouse Lane, West Yorkshire.

WELL, you all know that **Status Quo's** drummer **John Coghlan** has quit the band to concentrate on his own band, **Diesel,** but at the time of writing our own story on Status Quo's 20th anniversary, (see page 12) **Francis Rossi** knew nothing about it. Still, they'll have probably announced a new drummer before you read this.

TOUR NEWS!

ALICE COOPER, one of the leaders in glam rock will play two dates in Britain in February. They are Birmingham Odeon, February 12 and Hammersmith Odeon 14. It is expected that more dates will be added but no further details are available at the moment. Tickets for the shows are £5, £4.50 and £4.00. Alice, who hasn't toured Britain since the mid-seventies, is expected to appear with the full works of make-up, costumes and, of course, the snake. He has had to apply to the Home Office for a permit to bring the creature over.

MOTORHEAD embark on a massive nationwide metal onslaught in March with their first UK tour for over 18 months. Kicking off at Aberdeen Capitol Theatre on March 17, the Motormayhem continues at Glasgow Apollo 18, Edinburgh Playhouse Theatre 19, Leeds Queens Hall 20, Deeside Leisure Centre 21, Newcastle City Hall 22-24, London Hammersmith Odeon 26-29, Cardiff Sophia Gardens April 1, Crawley Leisure Centre 2, Portsmouth Guildhall 3, Poole Arts Centre 4, St Austell Cornish Colisseum 5, Bristol Colston Hall 6, Leicester De Montford Hall 7-8, Birmingham Odeon 9-11.

All tickets are currently available from the respective box offices, except Bristol where they go on sale on March 6. Supporting Motorhead on the tour will be Tank.



Iron Maiden's Bruce



Scorpions' Klaus

IRON MAIDEN have lined up a series of British dates to mark the start of their 1982 World touring schedule. This is the band's first outing with new singer Bruce Dickenson. The tour opens at Wolverhampton Civic Hall on February 27 and continues at Hanley Victoria Hall 28, Bradford St Georges Hall March 1, Liverpool Empire 3, Manchester Apollo 4, Leicester De Montfort Hall 5, Birmingham Odeon 6, Portsmouth Guildhall 8, Oxford New Theatre 9, Derby Assembly Rooms 10, Bristol Colston Hall 11, Cardiff Sophia Gardens 12, Glasgow Apollo 14, Edinburgh Playhouse 15, Newcastle City Hall 16, Sheffield City Hall 17, Ipswich Gaumont 19, London Hammersmith Odeon 20.

THE SCORPIONS have re-arranged their forthcoming UK tour which was originally scheduled to commence in February. The postponement was due to the delay in the recording of their new LP 'Blackout' (set for March 12 release) which was caused by the contintual problems that singer Klaus Meine has suffered with his throat over the past year. Now fully recovered, Klaus and the rest of the band are set to start their 'Spring Sting' at Manchester Apollo on April 5, continuing at Hanley Victoria Hall 7, Birmingham Odeon 8, Derby Assembly Rooms 10, Edinburgh Playhouse 14, Newcastle City Hall 15-16, Bradford St Georges Hall 18, Sheffield City Hall 19, Leicester De Montford Hall 22, London Hammersmith Odeon 23, Southampton Gaumont 26, Bristol Colston Hall 27.

Tickets already purchased will be valid for the new dates. In Newcastle tickets which were originally purchased for Friday 12 February are now valid for Thursday 15 April and those purchased for Saturday 13 February are valid for Friday 16 April.

UPKOMING!

SLADE, who completed a sell-out tour at the end of last year, look likely to be back in British concert halls within the next few months. No word as yet on an **AC/DC** tour, although their return is inevitable. For the moment their efforts are being concentrated on America where 'For Those About To Rock' is topping the album chart. 1982 promises to be a good year for an invasion of US bands and the likes of **RIOT, BILLY SQUIER** and **JOURNEY** can be expected.

appearing on a few dates. **MEATLOAF's** April concerts are selling well and fans of the heavyweight rocker are advised to get their tickets as soon as possible. Canadian band **ANVIL** may well open for **GIRLSCHOOL** on their forthcoming tour but as yet there's no news of other Maple leaf mayhem merchants **TRIUMPH, SAGA** or **RUSH** — the latter are leading the running in the 'rumours to top Donnington' stories though. **REO SPEEDWAGON,** who apparently contacted Lloyds about insuring their gear for transporting



Van Halen



Blackfoot

across the waters, are another hot possibility. And finally, **BLACKFOOT,** who last played in the UK at Donnington, have fixed up a one-off gig at London's Hammersmith Odeon on March 2 as part of their European schedule . . .

Incidentally, Journey's drummer **Steve Smith** celebrated Christmas Day with his wife having a baby. The mighty **VAN HALEN** should also be with us in '82 since they failed to play here last year. The dates kept being pushed back, perhaps while **David Lee Roth** waited for the papers from his insurance against paternity suits to come through! One definite is **THE RODS,** who have an excellent debut elpee available on import through Arista. They look set to support **IRON MAIDEN** in March and word has it that **TRUST** are due too.



HEAVY METAL . . .

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HEAVY 9
TWISTED ACE
"Firebird"



HEAVY 10
JAGUAR
"Back Street Woman"

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Pete Makowski



HMR LP2
HMRMC2 (Tape)

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. . . & HEAVIER METAL

HEAVY METAL RECORDS

You lot stuck your X where it was needed, so now Kerrang! presents your annual . . .

POLL WINNERS

BAND

1. AC/DC
2. RUSH
3. MOTORHEAD
4. Whitesnake
5. Gillan
6. Saxon
7. Status Quo
8. Black Sabbath
9. Rainbow
10. Kiss

MALE SINGER

1. DAVID COVERDALE — WHITESNAKE
2. IAN GILLAN — GILLAN
3. RONNIE JAMES DIO — BLACK SABBATH
4. Ozzy Osbourne — Blizzard Of Ozz
5. Biff Byford — Saxon
6. Graham Bonnet
7. Lemmy — Motorhead
8. Brian Johnson — AC/DC
9. Geddy Lee — Rush
10. Bob Halford — Judas Priest

FEMALE SINGER

1. PAT BENATAR
2. KELLY JOHNSON — GIRLSCHOOL
3. STEVIE NICKS — FLEETWOOD MAC
4. Kate Bush
5. Ann Wilson — Heart
6. Kim Wilde
7. Kim McAuliffe — Girlschool
8. Toyah
9. Judy Tzuke
10. Enid Williams — Girlschool

NEW BAND/ACT

1. ROSE TATTOO
2. MICHAEL SCHENKER GROUP
3. BLIZZARD OF OZZ
4. Saxon
5. Tygers Of Pan Tang
6. Demon
7. Diamond Head
8. Raven
9. Riot
10. Def Leppard

ALBUM

1. NO SLEEP 'TIL HAMMERSMITH — MOTORHEAD
2. FOR THOSE ABOUT TO ROCK — AC/DC
3. DENIM & LEATHER — SAXON
4. Moving Pictures — Rush
5. Diary Of A Madman — Ozzy Osbourne
6. Exit Stage Left — Rush
7. Come An' Get It — Whitesnake
8. Mob Rules — Black Sabbath
9. MSG — Michael Schenker Group
10. Double Trouble — Ian Gillan

SINGLE/EP

1. TOM SAWYER — RUSH
2. MOTORHEAD LIVE — MOTORHEAD
3. DON'T BREAK MY HEART AGAIN — WHITESNAKE
4. And The Bands Played On — Saxon
5. I Surrender — Rainbow
6. Nightmare — Gillan
7. Maiden Japan — Iron Maiden
8. Juke Box Hero — Foreigner
9. St. Valentine's Day Massacre — Motorhead & school
10. Mob Rules — Black Sabbath

GUITARIST

1. RITCHIE BLACKMORE — RAINBOW
2. ANGUS YOUNG — AC/DC

3. MICHAEL SCHENKER — MICHAEL SCHENKER GROUP
4. Alex Lifeson — Rush
5. Jimmy Page — Led Zeppelin
6. Fast Eddie Clarke — Motorhead
7. Tony Iommi — Black Sabbath
8. Bernie Torme —
9. Rick Parfitt — Status Quo
10. Eddie Van Halen — Van Halen

KEYBOARDS

1. JON LORD — WHITESNAKE
2. COLIN TOWNS — GILLAN
3. DON AIREY — RAINBOW
4. Paul Raymond — Michael Schenker Group
5. Rick Wakeman —
6. Geddy Lee — Rush
7. Andy Bown — Status Quo
8. Tony Banks — Genesis
9. Freddie Mercury — Queen
10. Tony Carey

BASSIST

1. LEMMY — MOTORHEAD
2. GEDDY LEE — RUSH
3. JOHN McCOY — GILLAN
4. Roger Glover — Rainbow
5. Neil Murray — Whitesnake
6. Steve Harris — Iron Maiden
7. Cliff Williams — AC/DC
8. Gene Simmons — Kiss
9. Geezer Butler — Black Sabbath
10. Steve Dawson — Saxon

DRUMMER

1. COZY POWELL — MICHAEL SCHENKER GROUP
2. NEIL PEART — RUSH
3. PHIL TAYLOR — MOTORHEAD
4. Ian Paice — Whitesnake
5. John Bonham — Led Zeppelin
6. Phil Rudd — AC/DC
7. John Coghlan — Status Quo
8. Mick Underwood — Gillan
9. Bob Rondinelli — Rainbow
10. Clive Burr — Iron Maiden

TIGHT TROUSERS (MALE)

1. BIFF BYFORD — SAXON
2. DAVID COVERDALE — WHITESNAKE
3. DAVE LEE ROTH — VAN HALEN
4. Ian Gillan — Gillan
5. Freddie Mercury — Queen
6. Rick Parfitt — Status Quo
7. Phil Lynott — Thin Lizzy
8. Rob Halford — Judas Priest
9. Lemmy — Motorhead
10. Joe Lynn-Turner — Rainbow

TIGHT TROUSERS (FEMALE)

1. KELLY JOHNSON — GIRLSCHOOL
2. PAT BENATAR
3. STEVIE NICKS — FLEETWOOD MAC
4. Kate Bush
5. Kim McAuliffe — Girlschool
6. Sally James
7. Sheena Easton
8. Ann Wilson — Heart
9. Kim Wilde
10. Enid Williams — Girlschool

DJ

1. TOMMY VANCE
2. DAVE LEE TRAVIS
3. NEIL KAYE
4. Mike Read
5. Phil Easton
6. Alan Freeman
7. Kenny Everett
8. Noel Edmunds
9. Jay Crawford
10. John Peel

TV SHOW

1. TISWAS
2. OLD GREY WHISTLE TEST
3. NOT THE NINE O'CLOCK NEWS
4. Top Of The Pops
5. Game For A Laugh
6. Going Out
7. The Professionals
8. M*A*S*H
9. Soap
10. Rockstage

BORE

1. ADAM ANT
2. MODS
3. RITCHIE BLACKMORE
4. Futurist Music
5. Motorhead
6. Status Quo
7. Top Of The Pops
8. New Romantics
9. Tony Blackburn
10. Royal Wedding

PAT BENATAR

POLL WINNER: Female Singer

PAT Benatar has definitely hit us with her best shots, delivering excellent studio product and live wire concert performances. The First Lady of Kerrang! has extremely powerful vocal chords and, together with her good looks, she had little difficulty in winning this category hands down.



ROSE TATTOO

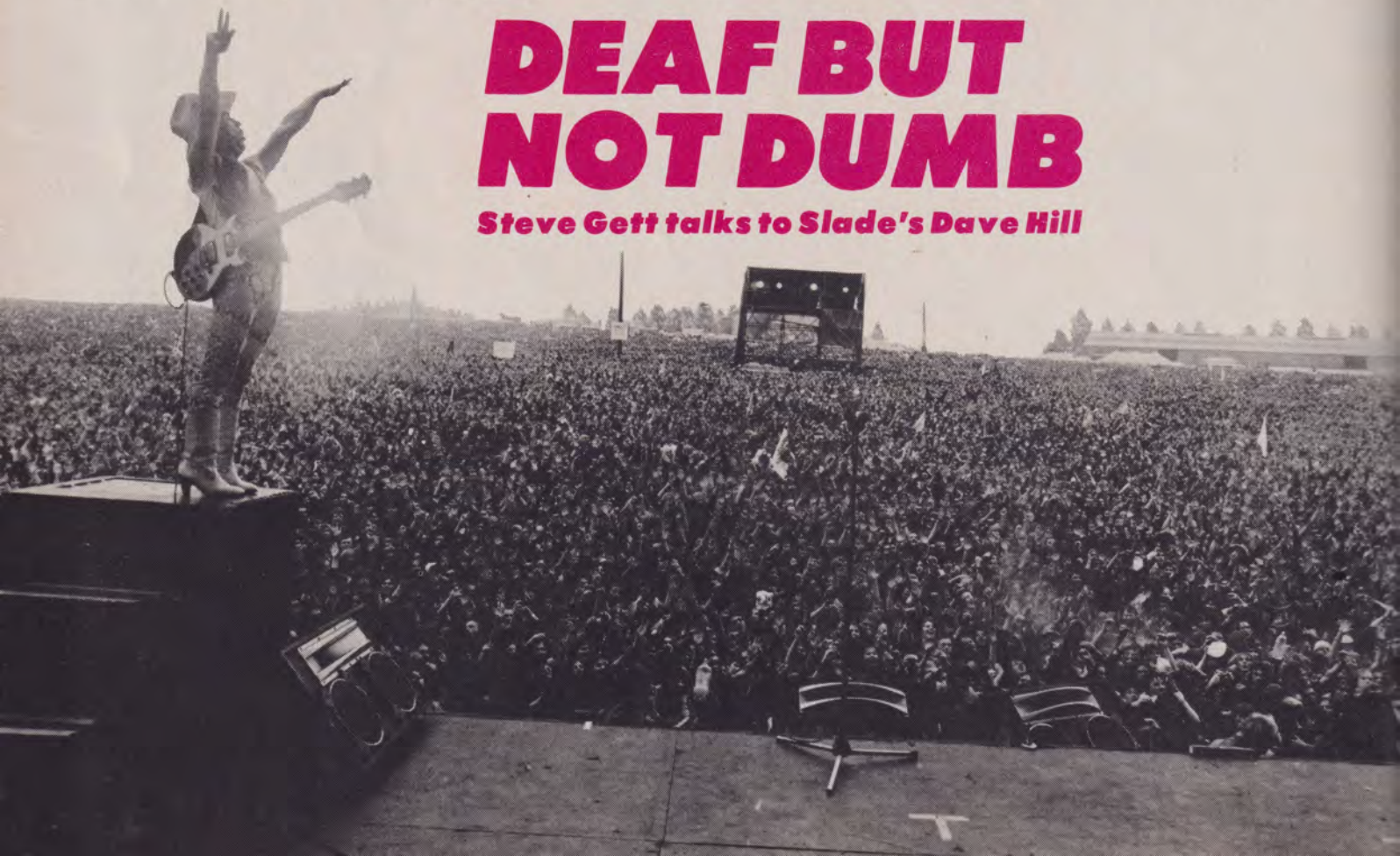
POLL WINNER: New Band

PLENTY of suggestions for this particular award, but in the end it was Rose Tattoo whom Kerrang! readers cited as the most promising new outfit. Hailing from Down Under, Angry Anderson (the man with the flesh-coloured hair) and his 'mates' have already released two hot rockin' albums 'Rock 'n' Roll Outlaws' and 'Assault & Battery'. Those who have witnessed them live, perhaps on the Rainbow tour or at Reading, will attest Tattoo have huge potential.



DEAF BUT NOT DUMB

Steve Gett talks to Slade's Dave Hill



WHEN SLADE took the 1980 Reading Festival by storm, delivering a raunchy, power-packed set (rehearsed at only three days notice!), many suggested that the reason for their success was that they came as a breath of fresh air amidst the deluge of metal madness dominating the weekend's activities. Few envisaged that this was actually the first step in what has since proved to be the unique resurrection of a rock'n'roll band.

Indeed, prior to Reading, Slade had long been given up for dead. For practically four years they'd been unable to register chart impact and were forced to gig wherever and whenever possible. Although getting live work wasn't too hard, the sort of venues at which they performed were far removed from those they'd been able to headline during the early seventies.

"During that four year period we were up against really hard audiences," recalls guitarist Dave Hill. "In those days we did some weird places like end-of-term school gigs and even the 'chicken and chips' clubs. We were lost and confused in many respects but even then we were never confused on stage — we used to jump on the tables and do anything to have a good time. And the reality of it all is that we became successful because we always had something to offer on stage. And no matter what people tried to do to us — the press tried to destroy us — they couldn't take away our live show."

And it has been the consistent strength of Slade's concert performances that has enabled them to survive over the years. Their Reading triumph was no fluke, as they have since proved with a return to the charts, sell-out concerts and another festival conquest at last year's Castle Donnington. In fact it was their performance at the latter gig which affirmed the band's strong appeal to the HM fraternity.

DAVE: "We started touring after Reading and things were gradually starting to build up again. But things really moved after Donnington. That gig had a great effect upon our career because we were up against the best and there was a huge audience. It was great for so many people to be able to see us and for us to go down so well. And I really feel that the bigger the audience, the better we are.

"Funnily enough, I went to see Rush at Bingley Hall and a heavy metal fan who'd seen us at Donnington came up to me and said that we were the best festival band he'd ever seen — he reckoned we had a festival spirit. That's great but we don't just want to be thought of as a festival band. I do like getting people inside a building and feeling the sweat."

Slade certainly 'felt the sweat' on their pre-Christmas UK outing when they succeeded in selling out venues around the country, no mean feat when one considers the economic state of affairs. But then again they do put on one hell of a live show. Their performance at Hammersmith Odeon was memorable — I do not lie. The auditorium was packed tight and the atmosphere was akin to a Wembley Cup Final. As soon as the group took to the stage the place erupted and the reaction to the music was phenomenal. Every song, whether new or old, was treated as though it were an encore. Slade couldn't be accused of living off past glories.

"We're not living in the past," affirms Dave. "We had been worried that people might just want the old stuff but that's not been the case. And that's great because you've got to progress. We're playing the old songs in the set with a new vibe, they're faster and I think that we're doing them better than ever.

"A lot of people are surprised at what's happened to us and they find it hard to accept that we've disappeared and come back. It's a really difficult thing and I can't remember anyone else having done it before. But the fact is that we've been together now for about 17 years and I guess people can't really understand how we're still going after all the crap we went through in those four years. People were constantly coming up asking questions like 'Aren't you the bloke that used to wear those big boots?' — we had to live through all of that!"

SO where is the 'new' Slade audience coming from?

"Well, they're pretty young so I don't think they could have been following us from way back. They must have seen us at Donnington and I feel our feet are going firmly into that market. I've noticed that the crowd are a lot heavier and we're going for that in the music that we're putting out — we're not mincing about. There'll always be a slow song in the set and we'll always offer quality in the melodies but on the whole we're going for

something we think we're good at."

On the strength of their live performances Slade have all the right ingredients to satiate metal fanatics and it's hardly surprising to see plenty of AC/DC and Motorhead patches on the jackets of their supporters. The four members of the band have their own individual charisma: Dave is a red-hot lead guitarist, Don Powell is as solid a skin-beater as you'll find, Jimmy Lea is the ever-energetic bassist (his solo spot is stunning) and one hardly needs to be reminded that Noddy Holder has one of the most powerful throats in the business. Collectively, Slade function as a tight, hard-rocking unit.



SLADE: no mincing, just having a good time

THE renewed interest in the group as a live attraction has also paved the way for a return to the charts. 'We'll Bring The House Down' gave them a chart hit and more recently the 'Till Deaf Do Us Part' album, featuring the great single 'Lock Up Your Daughters', has shown that Slade are still proficient in the studio. As with their stage show, they've not been forced to make compromises in order to attain recognition.

"We aren't a compromise band," declares Dave, "and if we made records that we weren't comfortable about then I think they'd sound uncomfortable. 'We'll Bring The House Down' was really an unplayable record for daytime radio but it became a huge hit for us. And I think that was because it showed what we're about — having a good time and letting the crowd sing with us.

"I thought that the playing on 'Lock Up Your Daughters' was good and I can tell that the song had appeal to the metal fans. On the whole our musical direction probably lies somewhere between those two songs."

There are those who will doubtless continue to knock Slade, but those with open minds could well get into them. Their days as a teenybop band are long gone and it's time Slade were accepted for what they are — a hard-working, entertaining rock and roll band.



KEEPING THE SCORE

Francis Rossi talks about the twenty years of Status Quo with Chas De Whalley



THERE MUST be room for a joke here somewhere.

You know, like 'Twenty Years In The Saddle' by Major Bumsore.

But I can't think of one. Rather I'm sitting here with my mouth gaping wide in amazement. Has it really been 20 years Status Quo have been together and rocking all over the world? That makes them one year younger than the Rolling Stones. And if someone cares to consult the history books they'll probably find the denim destroyers are older than both the Who and the Kinks too. And to think it only seems like yesterday that they . . .

Of course, they didn't actually start out as Status Quo. We'd better get that straight here and now. And it wasn't Francis Rossi, Alan Lancaster, Rick Parfitt and John Coghlan from the very beginning either. Others have come and gone, written their chapters, verses or one liners in the ol' Quo almanac and then faded out of the picture. But when Rossi and Lancaster, bright 13-year-olds the pair of them, first teamed up as the Scorpions in the Spring of 1962 — bashing out Shadows covers and driving the good neighbours of Peckham mad with the racket they made — did they dare dream they'd grow up to be household names? And be boogieing into their middle thirties? I doubt it. But the fact remains that, 20 years later, they have a sound, a style, an image and an identity unique to rock'n'roll. That's certainly some achievement.

So let's all pull on a clean pair of Levis, crack open a case of champagne and drink a toast to Status Quo and the next 20 years.

"Oh, I don't know about that. I don't think we'll last that long. I reckon the world will blow itself up first." So, in a rare moment of seriousness, says Francis Rossi who has the honour, in no particular order, of being Status Quo's lead guitarist, lead singer, lead songwriter and lead spokesman. "But sometimes I'm really surprised that we've kept it together as long as we have, you know. Because I've seen the end coming on a number of occasions and yet, somehow, we've always managed to avoid the big split. We could always fold tomorrow. But I doubt it. Not with the Twentieth anniversary album and tour to do.

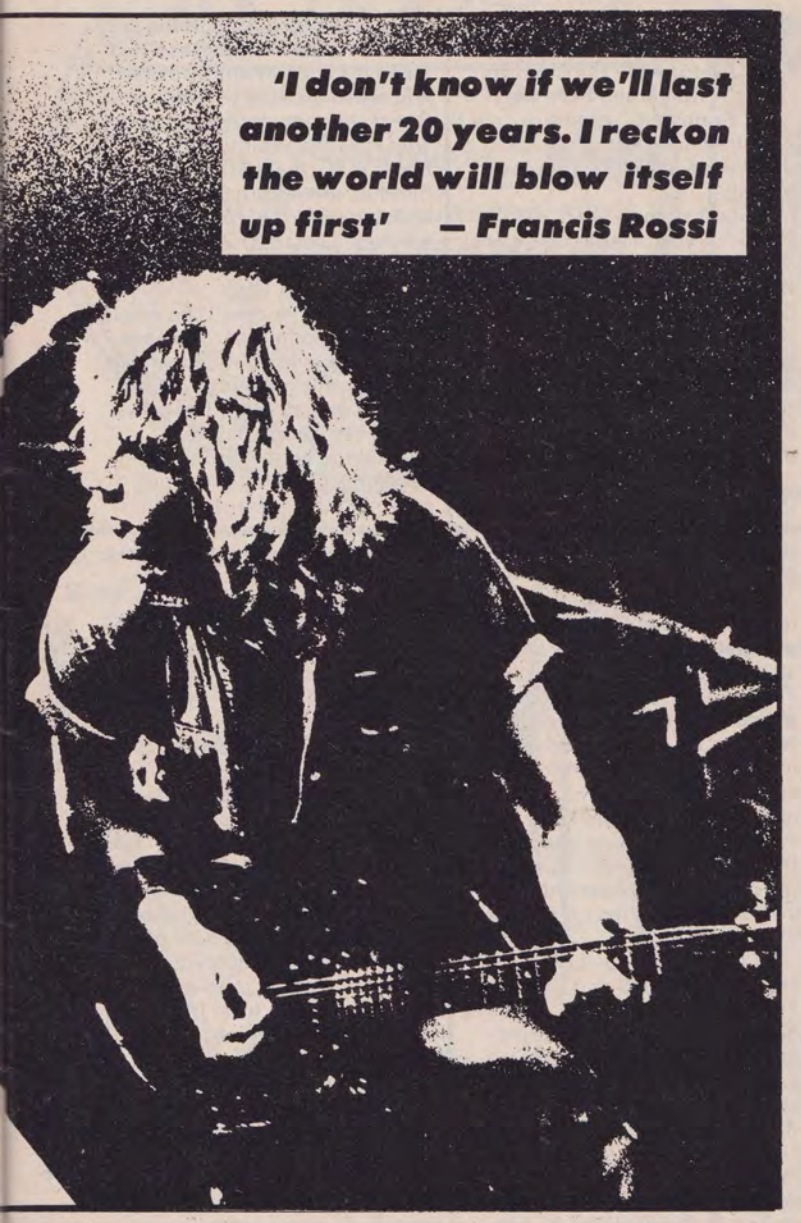
"Mind you, the tour is proving a little difficult to put together. It won't be a world tour. It'll probably just be Britain and Europe. But we're having great difficulty finding the places to play. Most of the big venues we want are stadiums and it seems like they're all booked for big sporting events at the time we've been planning to tour. If it's not the World Cup in Spain then it's international boxing in Berlin or something. It's very frustrating. I like a bit of sport the same as the next man. But when it gets in the way of work well . . ."

What a down-to-earth fellow is this Mr Rossi. On the couple of occasions when I've met him he's always proved himself a real gent. Friendly and easy-going, a man of the people just like his music would suggest. Of course, he jokes a lot, breaking into the occasional Groucho Marx routine designed to confuse the listener. But underneath all that light-hearted jocularity there's still a man who keeps a keen eye on world events and knows when he should take things seriously, put his head down and his nose to the grindstone.

After all, Status Quo didn't get where they are today by taking things easy. So, they've had their fair share of luck, but it hasn't all been good. These last 20 years have been a long, hard grind.

THE Scorpions changed their name to the Spectres and then Traffic Jam before they stabilised as Status Quo with John Coghlan and Rick Parfitt in the band. And they had to spend some five years of Butlins summer seasons, youth club hops and dodgy dance halls

Ironic, isn't it?
This interview took place before drummer John Coghlan left the group



'I don't know if we'll last another 20 years. I reckon the world will blow itself up first' — Francis Rossi



Is that a wig Francis?

before they could truthfully say they'd learned their trade. And release five singles before they had their first hit with 'Pictures Of Matchstick Men'.

That reached Number 7 in 1967 and the roach end of the psychedelic summer of love saw the Quo, decked out in the best beads and bells Carnaby Street could sell, miming on 'Top Of The Pops' to a record that owed far more to the overblown acid rock of American bands like Iron Butterfly and Vanilla Fudge than the heads-down, no-nonsense British boogie which would take them into the Top 20 again and again and again 10 years later. Another single "Like Ice In The Sun' made it to the charts too but then, as far as the general public knew, Status Quo vanished from the scene.

Branded as a pop band with no credibility amongst 'progressive music' fans, they spent years out in the doghouse playing the worst gigs an agent could buy. It's a wonder they didn't call it a day and go their separate ways.

"We thought about it, obviously," said Rossi, repeating words he has probably spoken a thousand times. "But we didn't basically because we couldn't think of anything better to do. We still had some work coming in so it wasn't as if we were sitting around the whole time twiddling our thumbs and getting depressed. But I don't know why we took off all over again. It beats me. I mean, we'd been there and lost it. So of all the bands of that era we must have seemed like the one least likely to sustain any kind of success."

The change of image was an obvious turning point. And the altogether harder, bluesier edge with which the Quo's sound reflected the end of the innocent sixties and the beginning of the more cynical seventies. Suddenly those mod hairdos, paisley shirts and Regency jackets which had begun to make Status Quo look like an out-of-fashion boutique found themselves flung down the dustpipe to be replaced by nothing. Nothing but jeans and T-shirts and denim waistcoats. What was soon to become the uniform of a whole generation of headbangers.

"It all happened purely by accident. Everybody around us, our record company and our management kept complaining that we had no image. And we didn't have the faintest idea what they were talking about. They came up with so many stupid suggestions but we tried them all out. We even got round to having our faces painted. But none of it worked. So one day we thought 'F--k it. We don't like all this gear and neither does anybody else. What the hell are we wearing it for?' So we started playing in the clobber we wore every day and it just sort of clicked with the audience. After all, you can't get any simpler than jeans and plimsolls, can you?

"But at the time, in 1968, it was a really risque, naughty thing to do. Wearing a pair of jeans on stage was a big step. Nobody else dared to do it. All that's been very good to us and I wouldn't dare knock it. But it can be very restricting. People expect to see us in Levis and waistcoats now. So imagine what the papers would say if I were to appear in a velvet jacket or something. They'd go berserk.

"It's really funny how a simple thing like how you dress can assume such giant importance. But when it comes down to it I still don't feel right unless I'm wearing jeans to work."

WORK, of course, meaning holding down those old bar chords and beating out a distinctive brand of rock that may sound deceptively simple and oh so obvious but only because it has been honed down by years of skill and experience. The process began officially in October 1969 when the Quo released a version of the old Everly Brothers stomper 'The Price Of Love' which was so raw and exciting it knocked

Continues next page

20 YEARS OF STATUS QUO

From previous page

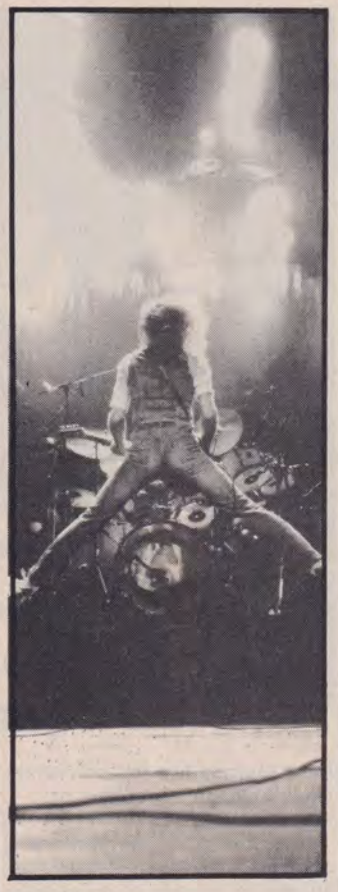
all previous and subsequent versions for six. I remember seeing them do it live on TV in front of 15 odd thousand screaming kids at Wembley Arena on the now defunct NME Pop Awards package show. It didn't crack the charts but it certainly made people wake up to the idea that Status Quo weren't quite so much of a joke after all.

Then, some six months later, when the blues boom looked like it had had its day, the boys in blue were suddenly back in the lower end of the Top 30 again with 'Down The Dustpipe' and 'In My Chair' and were stamped with a new identity as Canned Heat's successors and a great, hard-driving danceband to boot.

But if they looked poised to go gold once more Status Quo found themselves shackled to a record company that couldn't see the wood for the trees or the faces for the hair. All the band's new-found credibility was lost on Pye records marketing department and it wasn't until their contract expired two years later and Quo made the move to Vertigo they began to reap their just rewards.

Like a rat up a drainpipe or a whippet out of a trap their first single for the new label 'Paper Plane' shot up the charts, Rossi's three note guitar solo was granted the John Peel Seal of Approval and Status Quo began their determined tilt towards the Guinness Book Of Records. To date that piledriving beat, that wall of guitars and those banked up vocals have combined to give Messrs Rossi, Lancaster, Coghlan, Parfitt and part-time keyboard player Andy Bown an impressive catalogue of 17 Top 20 singles and 12 consecutive Top Five albums.

"I reckon we could have had a few more hit singles, you know. But in 1973 and 1974 it wasn't considered good strategy to release more than one single from an album. Not if that album sold as well as ours did. I think we missed getting to a few fans then, because there are always people who like to buy singles but don't really care for albums. Things are different now though, aren't they. You have to keep putting out singles to keep a band's name alive.



"I remember the buzz when 'Down Down Down' went to Number One. 'Pictures Of Matchstick Men' making the charts was great. But this was even better. We were in France at the time and I was actually sitting in the bath in my hotel room when one of the crew poked his head round the door and told me the news. I went berserk, screaming and shouting and splashing water everywhere. I flooded the bathroom completely. The hotel manager was not amused.

"I think that was probably my favourite period. The 'Just Supposin' ' album is my favourite as an album but the best time was between 1972 and 1974. Phonogram put out a limited issue cassette of things we recorded in that time which is wonderful."

Since the days of 'Break The Rules', 'Down Down Down', 'Roll Over' and 'Rockin' All Over The World' the Status Quo sound has grown progressively smoother and more sophisticated even if the basic ingredients remain the same. The odd ballad has slipped through, scotching those critics who claim the Quo would be nowhere without their crashing beat. First it was Rick Parfitt's 'Living On An Island' and then, most recently the Christmas hit 'Rock'n'Roll' lifted from the 'Just Supposin' ' album, country and western chords, Jeff Lynne-styled harmonies and all.

"Good singing, eh?" said Rossi. "I've got a strange voice anyway. It's very reedy. But it's been getting better and better over the last couple of years. I don't know why because I haven't been taking lesson or anything like that. It's probably down to experience although the recording studios we use may have something to do with it. You wouldn't believe the things you can do in a studio nowadays to make something pretty ordinary sound absolutely fantastic.

"In the past some people have been very critical of my voice. And they've also said that all our records sound the same. That may be, but they don't sound the same to us because we put a lot of hard work into making each one sound enjoyable. But then you can always say eating fish and chips is enjoyable because you like the taste of fish and chips. You get influenced by everything you hear. It all rubs off on your writing.

"I listen to all sorts of things. Like Guy Mitchell and Connie Francis from the fifties. And harmony groups. I've always been into the Everly Brothers and I listen to ELO all the time. I love Jeff Lynne's voice. Squeeze are good too, although I've never seen them. But I'm just as likely to be influenced by the two guys who play acoustic guitars in the Mexican restaurant round the corner from the studio we're working in right now. We've got the new album about three quarters finished and already there a couple of really stylish things on it that will surprise a lot of people."

FURTHER proof, if any were needed, of the prestigious position Status Quo occupy in the rock world can be found in the fact that their Twentieth Anniversary album is being recorded halfway up a mountain in Montreux, Switzerland. Tax reasons lie behind the choice of such an exotic setting as both bass player Alan Lancaster and drummer John Coghlan have exiled themselves from the UK — one in Australia and the other, closer to hand, in the Isle of Man. Even Francis Rossi has taken his accountant's advice and spent the odd year abroad. But at the moment he enjoys life with his Irish Wolfhounds at home in Purley, barely 20 minutes drive from the South London suburb of Peckham where it all started 20 odd years ago. Has much changed in that time?

"Well, yes and no. The whole business is different, of course. Everything was so much smaller when we started and it wasn't half the industry that it is now. And there wasn't half the technology either. But the pressures of being in a group are much the same. You still have to work and earn to survive. It doesn't get any easier the bigger you get, believe me. The personal pressures don't change either. It's still the same set of faces, isn't it? And you don't necessarily get on with each other any better the longer you're together.

"It can be very wearing sometimes. When you're touring for months on end and you're living in one another's pockets. Parts of your personality come out which you never knew were there. I read an interview with Mick Jagger the other day and he said he becomes a different animal when he's on the road with the Stones. It's very true. It can be a Jekyll and Hyde job. That's why you'll find that most groups, including us, don't have much to do with each other socially. You have to have long breaks away from each other to ensure that everything is still exciting and exhilarating when you start work again. The trouble begins when you stay away from each other for too long. Then it can be very difficult to tie the ends back together properly."

Not a problem Status Quo have, thank goodness. As you join the thousands of others round the world who are even now rushing out to place their orders for that twentieth birthday LP, and tickets for their celebratory tour, you should soon see and hear that Francis Rossi, Alan Lancaster, Rick Parfitt and John Coghlan (some hopes!) are still right there on the button.

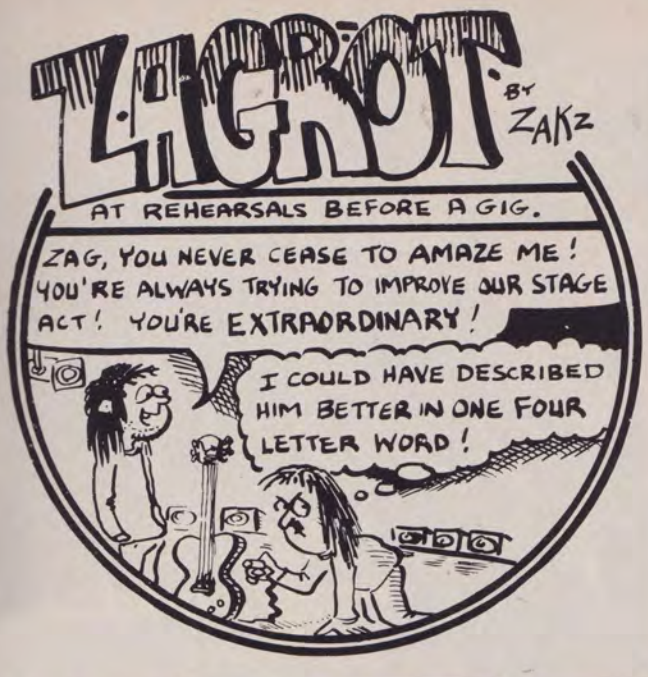
And if somebody else doesn't press it first my money's on them being there still in another 20 years time.

Join me and wish them the best of British!

ZAGROT

BY ZAKZ

AT REHEARSALS BEFORE A GIG.







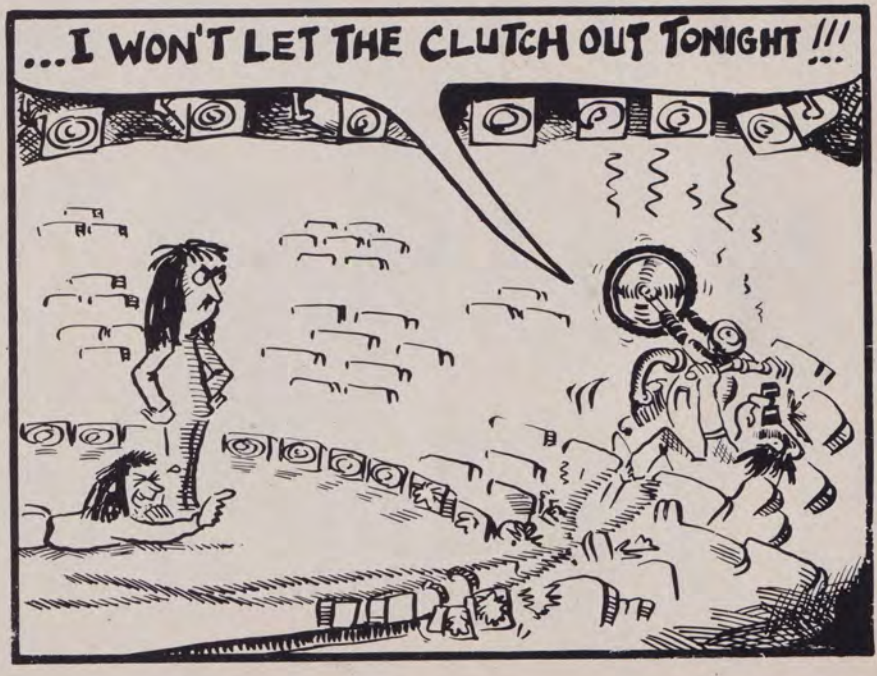


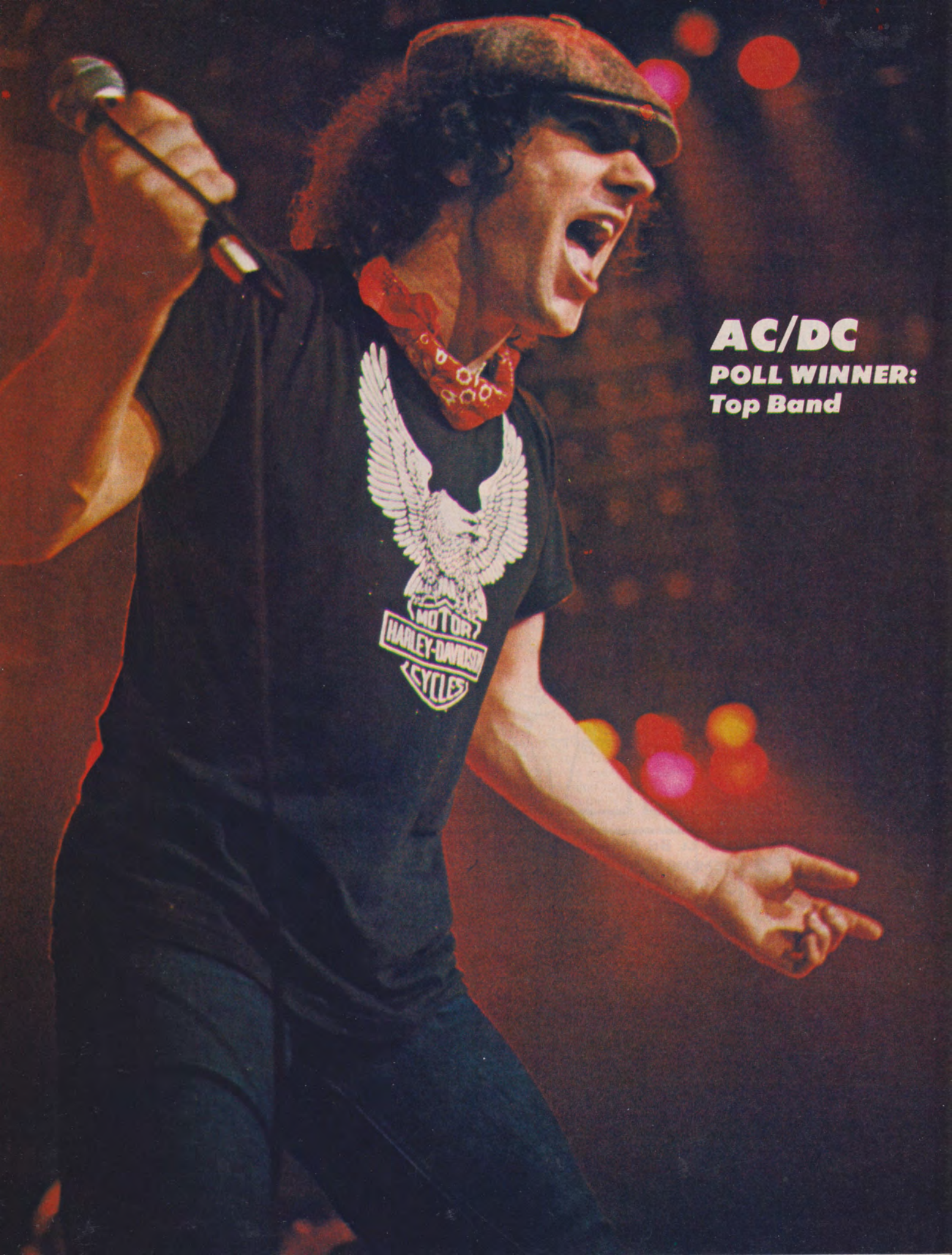











AC/DC
POLL WINNER:
Top Band
MOTOR
HARLEY-DAVIDSON
CYCLES



DESPITE the protracted gap between 'Back In Black' and the current 'For Those About To Rock' album AC/DC's popularity has hardly diminished. It's a pity that the band haven't toured the country for ages, with their only 1981 appearance being at Castle Donington, but a major British outing is set for the not-too-distant future. Angus and co. in fact returned to the road at the end of last year with an American tour where their brand new stage show, complete with a 21 gun salute, was unveiled. In the meantime Kerrang! salutes them . . .

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OUT FEBRUARY 11

SPECIAL ANNOUNCEMENT

Great news for the New Year – because of the tremendous success of Kerrang; which is due to you lot out there; Kerrang is pleased to announce that it is going to be on sale every fortnight from February 11th 1982.

Packed full of glorious colour photographs–there will be even more up-to-date news plus a chance to enter more competitions.

Still only 50p – all the best in Kerranging!

Remember February 11th 1982 when Kerrang comes to you every fortnight!

KERRANG!



MOTORHEAD

POLL WINNER: Album

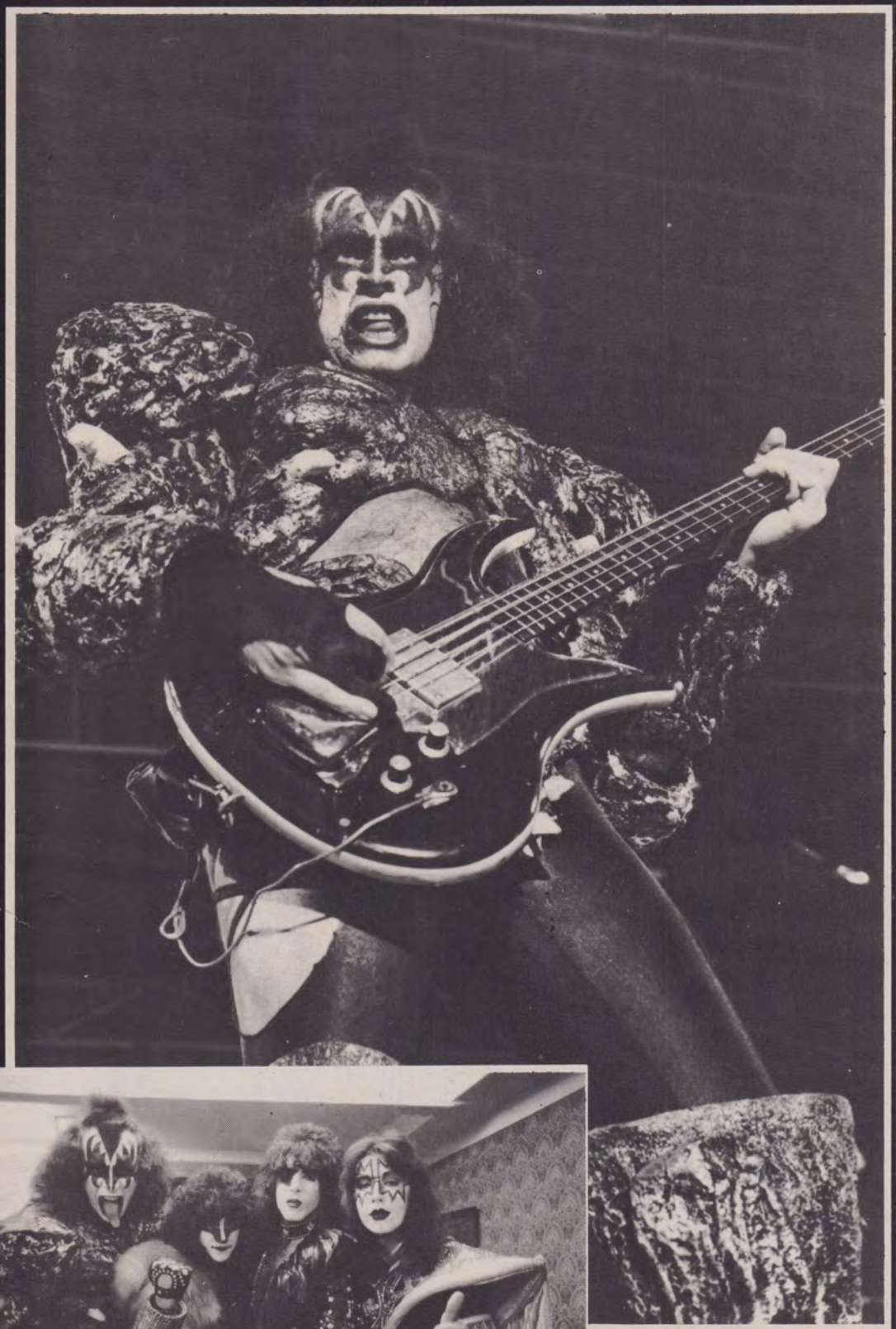


LEMMY
POLL WINNER: Bass Player

WELL, 1980 was quite a year for Motorhead. Fans were rewarded with a live album and when the long-awaited 'No Sleep . . . emerged, it went straight to the top of the LP charts. On the live scene Lemmy and the lads triumphed at Port Vale and they're guaranteed further success in '82 with the release of a new album and a massive UK tour.

A LESSON

Steve Gett talks to Gene Simmons



GENE SIMMONS: "If you come any closer, you'll get the lot on you."

"IN every place, in every time, an evil is loosed whose sole purpose is to destroy all that is good. And in every time, and every place, it is the task of the Elder to find and train a warrior . . . a champion to conquer the evil."

Publicity blurb for the next Star Wars movie? The opening lines to a sci-fi yarn by Arthur C. Clarke perhaps? Or maybe a party political broadcast? Well, actually, the quote is taken from the inside sleeve text of the latest Kiss album '(Music From) The Elder'. Members of the Kiss Army are doubtless already acquainted with the record, the first concept package to be assembled by the masked wonders. But, at the same time, there are those who have probably dismissed the album without even hearing it because of a pre-conceived aversion to Kiss music.

More often than not the reaction towards the band in Britain — loyal supporters excepted — has been lukewarm. Neither the media nor the public has ever taken them too seriously and the mere mention of the outfit generally elicits derisive comments about their make-up, the size of their platform heels or the length of Gene Simmons' tongue! All too often the music is obscured by the image.

Kiss should care . . . they've become household names and sold millions of records around the world during their eight year history. Their success has been phenomenal. They are unique. However, if Kiss were making music just for money, they could have quit several years ago. By 1978 they had reached the point where they could sit back and enjoy their rewards for the rest of their lives. But the fact is this: Kiss crave rock 'n' roll. "It's nice when the money comes in," admits Gene Simmons, "but we do this because we love it and for no other reasons."

The actual evolution of Kiss is a fascinating subject. Although they enjoyed a fairly rapid rise to success, their emergence upon the scene was a result of dilligent planning rather than any kind of freak 'overnight sensation'.

In fact, the Kiss odyssey takes us back to the early seventies when Simmons and guitarist Paul Stanley first joined forces in an outfit called Rainbow (not an early incarnation of Blackmore's band, I hasten to add!). Both had been raised in the New York borough of Queens. Gene, a self-confessed horror movie addict, had graduated as a schoolteacher but, like his friend, was hooked on rock 'n' roll from an early age.

Paul reflects: "I think I was

IN KISSTORY

about six years old when I first got into music and my early recollections are of people like Eddie Cochran. In those days I just used to sing because I couldn't afford a guitar until I was 13."

Rainbow, described by Simmons as a "Beatles-type" combo, remained active until 1972, by which time he and Stanley had begun to form ideas for a brand-new venture. In a nutshell they wanted to be the "next big thing". That was a time when bands like Slade, T Rex and Alice Cooper were very much in vogue and their popularity underlined the importance of strong musical and visual appeal to the two musicians. Whilst establishing ideas for an image and working on material they filled in with part-time jobs to finance their "dream".

BROOKLYN-born drummer Peter Criss was recruited and the band began rehearsing as a trio. In early '73, after numerous guitarists had been auditioned, Ace Frehley was finally selected as the fourth member. Local gigs in the New York area ensued and the outfit soon developed a strong following, paying careful attention to their own advertising and publicity. In August of that year they managed to persuade TV producer Bill Aucoin to check them out at a self-promoted gig in the grand ballroom of the Diplomat Hotel, Times Square.

Aucoin was impressed and subsequently negotiated a deal for the band with Casablanca Records. He has managed Kiss ever since and much of their success has been due to his meticulous direction. No doubt about it, the man is incredibly talented but, as Paul Stanley points out, Kiss are more than just puppets of Aucoin's creation. "Bill stepped in after we'd become a fairly big group in New York. We were already wearing make-up, we had the logo and had actually written all the songs for the first two albums. At times he is like another member but in the end it's still Kiss that runs Kiss, and we know better than anybody what's best for us."

The debut 'Kiss' album emerged in March 1974 and featured a string of classics like "Strutter", 'Firehouse' and 'Black Diamond'. It was then followed by 'Hotter Than Hell' and Kiss' vinyl output was backed by consistent touring throughout the year. At this point they were appearing third-on-the-bill, making a habit of upstaging the headline acts.

1975 saw the release of LP number three 'Dressed To Kill', which contained the anthem-like 'Rock 'n' Roll All Nite'. Kiss appeared to be moving in the right direction but behind the scenes they faced financial problems. Shortly after the first album had surfaced Casablanca had split from Warner Brothers thus limiting the company's cash flow. The band were heavily in debt but their dilemma was solved by the instant success of 'Kiss Alive', a double live package, that affirmed their status as a major headlining attraction.

Kiss had arrived — and indeed were here to stay. 'Destroyer' came out in '76 and signalled a change in the band's musical approach as they attempted to attain a more polished studio sound. The first three efforts had been recorded very swiftly. Producer Bob Ezrin was enlisted and it's clear that his involvement with the record was total. He took Kiss forward and made innovations, such as the use of orchestration and string arrangements, to their music.

In the same year Kiss embarked on a world tour and appeared at the Odeon Hammersmith on their debut British outing. Another album, entitled 'Rock And Roll Over' was issued and, compared with its predecessor, was very much a return to basics, with production entrusted to Eddie Kramer.

'Love Gun' was released in the summer of 1977; three months later 'Alive II' emerged. In short, Kiss had become huge. They continued to tour until early '78, at which point they left the road to work on their solo albums as well as a movie project. And by autumn, Bill Aucoin was in London to attend a press viewing of 'Kiss Meets The Phantom', which had been shown as a TV special in America.

THE four individual efforts were made available to British fans. Of these Paul Stanley's was by far the best; check out cuts like 'Tonight You Belong To Me' and 'Love In Chains' for confirmation of this fact. On the other hand Gene's LP featured a fairly diverse selection of material, some of which actually stretched back to the Rainbow era.

Simmons: "When people say that you should go in one particular direction that is when I like to break the rules. You're basically limited by your own limitations. You should always do what you want to do and then at least you're being honest. Whatever I've done I've believed in. Like recording 'Wish Upon A Star' on my ablum — I was serious and I certainly wasn't poking fun at the tune."

Kiss were reunited as one for their next studio album 'Dynasty', which included the unexpected disco tune 'I Was Made For Loving You'. Once again it showed the band's versatility and gave them yet another hit single around the world — it even made the lower reaches of the UK charts! Kiss returned to live gigging in the summer of '79 and in September I was fortunate enough to catch the full US production of their live show at a couple of American concerts.

When Kiss had signed to Casablanca there had been a clause in their contract stating that should president Neil Bogart ever leave the company then the band would also be in a position to sever its connections with the label. Bogart did in fact leave and thus the band were in a position to renegotiate a deal. Gene: "We took bids from all the labels which, when we signed with Polygram, resulted in the biggest deal in the history of the recording industry."

1980 saw the release of 'Unmasked', the first album to emerge under the new contract. Rumours of a return visit to Britain were eventually confirmed by the announcement of a September tour, but it was also reported that Peter Criss had left the group.

Criss's replacement was Eric Carr and he made his debut with Kiss at New York's Palladium in the summer of 1980. Prior to the gig I had talked with the drummer over the telephone and he was clearly enthusiastic about his new job. By the time Kiss hit Europe they were back in full flight. They delivered some exhilerating performances on the tour and put on a spectacular show that contained stunningly well-timed stage effects. To quote blood-spitting fire-breathing bassist Simmons: "The only possibility of anything going wrong is the band blowing itself up!"

My next encounter with Kiss took place a couple of months after their British dates when I bumped into an unmasked Paul Stanley in a New York nightclub. Whilst on this side of the Atlantic both he and Gene had revealed that the band were working on a distinctly 'heavy' album and this fact was confirmed when Stanley played me a couple of backing tracks that night in Manhattan. The thirteenth Kiss studio LP promised to be a hot rocking affair, described by Simmons as "a lot rawer . . . we decided to go back to what we sound like live."

A YEAR later 'The Elder' was released. Although it had its heavy moments it wasn't quite the hard-hitting package I'd anticipated. Gene explains: "We did actually record a whole album after we finished the last world tour that was extremely heavy and we may well release it at some stage. But what happened was that we got involved with Bob Ezrin again and subsequently started working on 'The Elder'. The basic concept was an idea I'd had for a movie and when I told Bob about it he said that there was no reason we couldn't use it for an album."

And so the original studio album that comprised 10 new songs was shelved as Kiss began to assemble material for 'The Elder'. According to Gene, his initial concept had just centred around this group of god-like figures who take a hand in the fate of mankind. "When the earth was young, they were already old . . ." However, once the band had started working on the concept the character of the boy, a potential "champion to conquer evil", was introduced.

"Once we'd decided to embark on the project everyone got involved and so it wasn't just my thing. We established the idea of the 'boy' before we started recording. Being involved with someone like Bob Ezrin you can't help but do something special. The songs on the album are linked by certain ideas and themes."

Since 'The Elder' is the first concept album produced by Kiss one is inclined to pinpoint certain changes in their actual music, but as Simmons declares: "I don't think that there is a great deal of change from our past work. If you listen back you'll hear that we've used things like strings and orchestration before. But at the same time I definitely feel we've progressed."

KISS are planning to go out on tour in the spring, kicking off with dates in America. Their next stage presentation should feature material from the latest LP and there's every possibility that they'll appear over here before the end of 1982. "It's something we'd like to do," declares Gene, "but then again I'd hate to see the headlines stating that we're coming over before anything's confirmed."

As far as vinyl output is concerned Kiss may well release that album they recorded before 'The Elder', but again nothing's definite. Another live LP? Well I suggested this to Gene but apparently little thought has been given to the idea.

A pity, really. There are numerous other projects that Kiss may well involve themselves in but for the time being their lips remain sealed. "It's more than likely that we will be involved in other ventures," Gene affirms, "but I hate predicting what we'll do next — it's nice to suddenly spring things on people."

Well, that's basically it. Who knows what Kiss will do in the future? Certainly, their past achievements have been remarkable. The odyssey continues. Indeed as Paul Stanley once told me: "It's a story that never ends and I like it because I'm reading it just like everybody else is. I don't know how the story ends and I don't know what the next chapter is . . . but that's what makes it great."



RITCHIE BLACKMORE

POLL WINNER: Top Guitarist

THE Man In Black was the clear choice as Kerrang!'s fave fingerpicker, coming out in front of such other ace axemen as Michael Schenker and Angus Young. And, in fact, last year was unquestionably Rainbow's most successful to date as they made strong chart impact and sold out their UK tour. Ritchie's Christmas present was the 'Best Of Rainbow' compilation and when that emerged the band were recording a new studio album in Montreal. Don Airey is no longer with the group but, to quote Roger Glover: ''There'll always be a Rainbow as long as Ritchie's in it!''





METAL MECHANIX

UNLIKE OTHER spheres of music where popularity is dictated by fashion and fads of the moment, metal acts must be consistent in delivering the goods. Success rarely comes overnight and generally bands will have toiled for many years before establishing themselves. UFO are a prime example: with over a decade of heavy rocking behind them, though hardly decayed, they've more than proved their staying power.

In recent years the drab winter months of January and February have been considerably enlivened by album releases and UK touring from UFO. This year has been no exception. Soon after the festive season had ended the lads embarked on a string of British dates and by now 'Mechanix', their latest LP, should be in your local record store. With each vinyl output UFO have endeavoured to excel their previous efforts so it's worthwhile to consider their progress over the years. Some maintain that the group was never the same after Michael Schenker left, but don't forget that it's now over three years since he departed. Indeed, though there have been the odd personnel changes over the years the basic nucleus of singer Phil Mogg, bassist Pete Way and drummer Andy Parker has remained intact.

The three musicians first joined forces in the early seventies when the band's line-up was augmented by guitarist Mick Bolton. By 1971 UFO had earned themselves a recording contract abroad and subsequently two albums 'UFO I' and the live 'UFO Land In Tokyo' emerged. These sold well in Germany and Japan but never really saw the light of day in Britain or America. Today you might come across occasional import copies but don't be too hasty in forking out for either album. At the time the group themselves were ripped off and, according to Phil Mogg, despite healthy sales they never received more than £400 in royalties. The actual music, to be candid, was nothing to write home about, compared to what surfaced after UFO's deal with Chrysalis Records in 1974.

Prior to signing with that label, the group had undergone an important line-up change following the departure of Mick Bolton. Temporary replacements were found in Larry Wallis and Bernie Marsden, then Michael Schenker was 'discovered'. This happened in Germany after UFO had arrived there for a tour minus a guitarist! Fortunately, they managed to borrow the axeman from the support band The Scorpions. "Everybody was very obliging," recalls Phil Mogg, "even though Michael couldn't speak English. We only had 15 minutes in the car to sort things out, so we ended up doing 25 minute versions of 'I'm A Man' and 'Come On Everybody'. Everything went so well we finally got round to asking Michael to join us."

Once back in Britain UFO began work on their debut Chrysalis album and in '74 **'Phenomenon'** was released. Though Schenker had difficulty conversing with the rest of the band, it was immediately clear that he would be deeply involved in the writing of songs. His guitar playing also attracted much attention and I remember being totally knocked out when I first heard 'Rock Bottom'. That, along with 'Doctor Doctor', proved to be the highlight of the LP.

The following year produced **'Force It'**, which evidenced a positive step forward in the band's material. 'Let It Roll' was a classic opener and was followed sharply by the lively 'Shoot Shoot'. Other memorable moments were 'Out In The Street', 'Mother Mary' and 'This Kid's (including Between The Walls). The latter served as a perfect showcase for Schenker's fast flowering talents. Bearing in mind the overall high quality of the songs it was hardly surprising to see all the aforementioned cuts appear on the 'Strangers In The Night' live album.



UFO: 1976. Back: L-R Andy Parker, Michael Schenker, Danny Peyronel. Front: L-R Pete Way, Phil Mogg.

MY first live encounter with UFO came in 1976 (at Crawley technical college, no less!) when they were playing a series of small British gigs prior to the release of **'No Heavy Petting'**. By then, they had become a five-piece following the addition of ex-Heavy Metal Kid Danny Peyronnel on keyboards. 'NHP' proved to be another fine album with terrific tunes like 'Natural Thing', 'I'm A Loser' and the electric 'Can You Roll Her'. Peyronnel, however, soon left the group. According to the lead singer: "He got the sack. He was a pain in the neck, or more diplomatically 'it didn't work out'." He was replaced by ex-Savoy Brown member Paul Raymond and the new formation were seen celebrating the Christmas of '76 with a three night stand at London's Marquee.

The major problem with the first three albums recorded for Chrysalis was in the actual production, which had been entrusted to Leo Lyons. Switching to Ron Nevison for the **'Lights Out'** LP turned out to be a prudent move. Indeed that record paved the way for the band's US success. The subtlety of the production combined with the strong quality of the music allowed UFO to excel on such numbers as 'Lights Out', 'Electric Phase' and 'Love To Love'. Also featured was the delicate 'Try Me' on which Michael Schenker delivered one of his best ever lead breaks.

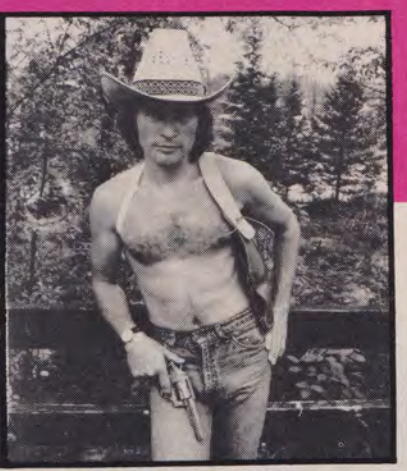
UFO still remained one of the country's top 'unknown' bands, denied little of the success or recognition they deserved. Since 'Lights Out' had taken off in



A UFO discography by Steve Gett



UFO: early line-up circa '74-'75. L-R Pete Way, Andy Parker, Phil Mogg, Michael Schenker.



Phil Mogg, Los Angeles 1981.

America, it was inevitable that they should pack their bags for the States. However, on the eve of their departure Michael Schenker staged the first of his disappearing acts. Old friend Paul Chapman, who was in Lonestar, stood in on the start of UFO's Stateside trek before the German was tracked down in Europe and persuaded to rejoin the band. Reports that he had joined the 'Moonies' or some other religious sect proved unfounded. Apparently Schenker simply went off with his girlfriend to Europe.

After months of solid touring during 1977 UFO returned to Los Angeles (where they had set up new homes) in February '78 and began recording. Phil: "First of all, we went to this old 1930's house that hadn't been used for years and did the backing tracks. Then we took over the sorting section of a post office that was vacant on a little industrial site in Beverley Hills and did the rest of it there."

What resulted was one hell of a powerful studio album — to these ears their best ever. **'Obsession'**, again produced by Nevison, surfaced in the summer and to coincide with its release UFO came home for a British tour. The album was extremely heavy in parts and boasted a pile-driving drum sound. Indeed, I'm still surprised that songs like 'Pack It Up And Go' and 'One More For The Rodeo' have not become regular items in the group's live show.

BY the end of the year it was announced that Michael Schenker had left UFO — this time for good. Once again Paul Chapman was recruited and he made his live British debut with the band on their 1979 January tour. The eagerly awaited live double **'Strangers In The Night'** also emerged (featuring Schenker on lead) and is one of the greatest hard rock packages ever assembled. Most HM fans probably own a copy — those who don't ought to check out side three which comprises 'Lights Out' and 'Rock Bottom' for instant conversion.

'Strangers In The Night' confirmed that UFO were one of Britain's best exponents of heavy rock. And on stage, even without Schenker, they proved themselves capable of raising many a roof on the sell-out January tour. They also appeared on Top Of The Pops (almost unique for a HM band at the time) when the live version of 'Doctor Doctor' entered the Top 30. Phil Mogg was amazed the song did so well. "It was five years old! The reason I was so surprised was because it only sold 18 copies when it first came out as a single. I can actually remember looking at the sales figures and thinking that I could do better selling it in Oxford Street!"

After completing their English schedule, UFO returned to America for more gigs. Then in the sunshine of Monserrat they recorded a new studio album with former Beatles producer George Martin. By the end of the year the group was performing concerts on the continent, as well as playing a handful of British dates. However, their proper UK tour got underway at the beginning of 1980, again coinciding with the release of fresh product.

'No Place To Run' was the first album to feature Paul Chapman as lead guitarist. On reflection UFO had their work cut out to follow the live LP but they succeeded in coming up with some hot material. However, although enjoyable at the time, 'No Place To Run' hasn't aged particularly well. 'Lettin' Go', 'Mystery Train' and the title track can't be faulted but on the whole one might have hoped for a few more 'classics'.

UFO live remained as exciting as ever though, and it was a joy to catch them on both sides of the Atlantic. In June '80 the band were listed to appear at the Reading Festival but subsequently it was announced that Paul Raymond was no longer with them. Neil Carter, from Wild Horses, came in as his replacement and made his live debut at the Reading show. UFO were active towards the end of the year with a short UK tour and also returned to their 'roots' by playing three gigs at the Marquee.

THEY kicked off their 1981 manoeuvres in January (again!) with another British outing and a new studio album. **'The Wild, The Willing And The Innocent'**, produced by the band themselves, was a definite improvement on its predecessor but may well have surprised those expecting a straightforward heavy metal package. But remember that UFO have never relied simply on riffs and solos — the songs and melodies have always been important. So it wasn't surprising to hear such sounds as sax and strings on the record. The strength of this album was very much due to the variation in the music and the ace tracks were 'Long Gone', 'Lonely Heart', and the serene 'Profession Of Violence', ostensibly inspired by Phil Mogg reading about the Kray brothers! Mogg in fact took full marks for his excellent lyrical contribution to the whole elpee.

The rest of 1981 was consumed by further touring abroad before UFO went back to the studios. **'Mechanix'** was recorded in Switzerland and England, and mixed in New York. This time around the band used Gary Lyons as producer, who has previously worked with US mega-groups Aerosmith and Foreigner. The record proves that UFO still have plenty of life in them and should be with us for a good few years to come. Little praise however can be offered to the design of the album sleeve. I know that basically it's the music that counts but how the lads could have approved the tacky artwork on the front cover is beyond me — in the past Hipgnosis have always provided UFO with stunning designs. Enough said. In the meantime UFO can well afford to look back on their triumphs over the years with a good deal of satisfaction and pride . . . here's to the future.

JON LORD

POLL WINNER: Keyboards



WHITESNAKE will shortly be back on tour in Britain and fans will once again have the chance to marvel at the keyboard maestro. Nowadays there are some mighty fine ivory tinklers in the business, like Don Airey and Paul Raymond, but still Jon Lord manages to reign supreme. Aside from Whitesnake, Jon also played on Graham Bonnet's 'Line-Up' and, indeed, one hopes that he might contemplate doing another solo effort in the future.



DAVID COVERDALE

POLL WINNER: Male Vocalist

"MY sincere thanx — your obedient serpent — see you in '82." DAVID COVERDALE

HAZY DAYS IN WHITLEY BAY



Nick Kent goes on the booze with the Tygers of Pan Tang

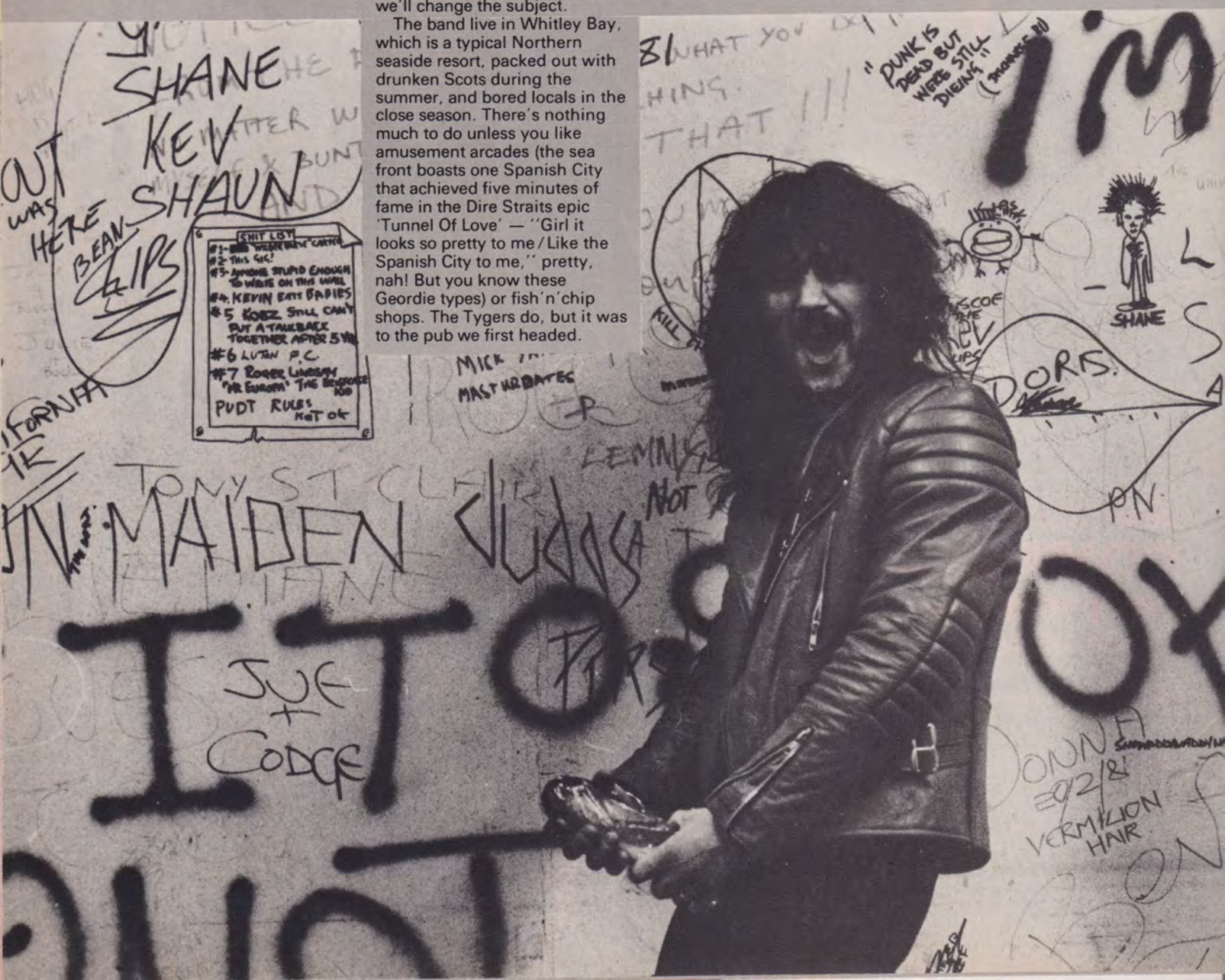
FOR ONE used to rising at the crack of noon, an early call at 8am is about as close to death as you can get without actually coming face to face with the MD. And Grahame Thompson, the Tygers manager, on the other end of the 'phone sounded as dead as I felt. the rendezvous at Kings Cross at 10.00 seemed about as possible as Ozzy playing a complete tour without going crazy, but somehow we both made the train by the skin of our teeth.

Three hours and as many gallons of BR coffee substitute later, we pulled into Newcastle Central Station and made the short transfer on foot to the newly built Metro terminal, which the City council claim is based on the finer points of many of the world's top underground services. Personally speaking it looks like a poor man's Paris Metro but since that's got nothing to do with the Tygers Of Pan Tang, we'll change the subject.

The band live in Whitley Bay, which is a typical Northern seaside resort, packed out with drunken Scots during the summer, and bored locals in the close season. There's nothing much to do unless you like amusement arcades (the sea front boasts one Spanish City that achieved five minutes of fame in the Dire Straits epic 'Tunnel Of Love' — "Girl it looks so pretty to me / Like the Spanish City to me," pretty, nah! But you know these Geordie types) or fish'n'chip shops. The Tygers do, but it was to the pub we first headed.

The Tygers of Pan Tang have been around for quite a while now and, together with steady live work, and three excellent albums, they have carved enough of a following to almost pack out such illustratious venues as Hammersmith Odeon (or perhaps Hammerdown Smith?) and their local City Hall. Why then have the Tygers opted to tour as support to Black Sabbath (the actual billing is 'Special Guests' but the rewards are financial rather than prestigeous)?

"Basically it means that we're gonna be playing to 50,000 people in 13 days which means that the album's going to pick up sales after the initial peak in December when it hit the Top 50. Also our new singer, Jon



Deverill, hasn't yet played a support tour with us and it's gonna be good experience for him."

So says Rocky, the bass player and ace piss artist (but more of that later). The band are also embarking on a European tour with Gillan, and together with their own following here and abroad, which is beginning to approach a largish size, the Tygers look set to break out in a big way. But obviously it wasn't all wine and roses, was it Rocky . . . ROCKY! O.K. Rob Weir takes the table . . .

"We really hit the big (ish) time by riding on another band's back, one of the local hard rock bands who had a residency at one of the more popular rock clubs around the area. They blew out the gig, and we took over. Then a local record company — Neat Records — seemed to like what they heard and signed us up for one single. But we spent about a year playing any gig we could get, frequently around the Tyneside working men's clubs and pubs. It wasn't until we actually got a gig in front of confirmed rock fans that things really started to take off."



AND take off they certainly did. The single 'Don't Touch Me There' was put out on Neat and sold 7,000 copies. MCA, the Tygers present company got to hear about Neat, and in particular The Tygers of Pan Tang and snapped up the band without so much as a how do you do. The single was put out again by MCA and sold a further 7,000. Their debut album 'Wild Cat' continued the upward trend in the Tygers appeal, hitting the charts, eventually peaking at 18 in the BRMB listing and the second platter, 'Spellbound', consolidated the dramatic change in fortune.

But as far as press and publicity are concerned, the Tygers haven't exactly been making the headlines. Unlike the majority of HM bands, you don't hear about Rocky's latest drink spree or how many games of pool Rob clocks up in an average bout of Whitley Bay boredom. As we moved on to one of the many deserted amusement arcades (despite my persistent begging, nobody wanted to visit the Spanish City and anyway 'Mark Knopfler ain't gonna be there') and Jon Deverill cued up a fruit machine, we broached the delicate subject of lack of press.

"I think it could be the fact that we're not exactly part of the London 'scene', unlike the Iron Maidens, Samsons or Mantis's and Ships of the world. Look at the gossip columns in Sounds and Record Mirror and there's always a reference to the current 'in' bands even if it's a piss take. But I don't think many of the band are really in to all the posing and backstabbing that goes on in the London HM scene."

Of course the system can work in both directions and the Tygers, by staying away from the pretty posing and one-upmanship are not going to be caught up in the 'currently in vogue' syndrome which can make AND break in a matter of weeks — just look at the meteoric destruction of Priest's popularity. The band don't really shun publicity, as this humble offering proves but they don't go out of their way to be seen.

Anyway, it was drawing towards the time that your man on the spot was to climb aboard his trusty steed and head back for a quick pose at the afore-mentioned hell holes. But bring Rob Weir to the rescue. Up until now the meeting had been a little on the farcical side, a pint in the pub and a number of poignant questions, but no real insight into personalities. So rather than heading back to London with the facts and nothing but the facts, Rob and I managed to persuade the record company to splash out on a hotel for the night — 10 quid and apparently a hearty breakfast in the morning (oh, little did I know what was to follow!). So that little problem fixed, we trundled off in opposite directions after arranging a rendezvous at seven in one of the 'safer' Whitley Bay hostelries.

SO, seven arrived, and I was still suffering from both starvation and British Rail lag, which basically meant that the first pint started off a string of outrageous questions, none of which were answered, and none of which are worthy of any publication save Forum. But later on, after calming down a bit — i.e. nearly falling asleep, I got involved in a long discussion with vocalist Jon Deverill about the current state of the music scene: "a bit better than it was a while ago" and generally about his home town of Cardiff (first prize goes to reader H. Banger for spotting that Cardiff is in Wales, and not as previously assumed, an obscure suburb of Newcastle.

It turns out that Jon was previously in a band called Persian Risk (featured in the December Kerrang! under 'Armed and Ready) before joining the Tygers just over a year ago, and moving up permanently to Whitley Bay. Somehow we got to talking about the legendary Leighton Reece (the darts player, he of the quadruple chin and triple knee caps).

"It's incredible seeing him walk down the street, he's so fat he has to swing from side to side and sort of use momentum and balance to get anywhere."

Enough of this waffling, let's find out what the band think of their current album 'Crazy Nights', again causing the Tygers a piss off due to the incredible lack of press action — only Sounds and yours truly in Record Mirror actually acknowledged the existence of the album — although the proof of the pudding is that 'Crazy Nights' is, at the time of writing, leaping up the album charts like Herman Rarebell chases birds around the bed!!

"We're really happy with the way the album's turned out but next time we've decided to handle production ourselves. Dennis Mackay has done a great job on 'Crazy Nights' but all of us feel that once one has the technical knowledge, production can only really be handled properly by the artist in question."

At this point, on the dreaded exclamation of "TIME NOW PLEASE," the more important business of where to continue the lubrication process was next up on the agenda. It was agreed between Rocky and myself that we should head back to sample the delights of the Croglin Hotel's 24 hour bar, where on the TV was the added bonus of the New York Dolls on Whistle Test in addition to the Crosby by-election starring Shirley Williams. But by 2.00am, all but the bass player and the hack had made embarrassed and wet excuses and skunked off home to bed. So, Rocky and myself proceeded to dry out the bar. The last thing I remember was consuming all the crisps at about 4.00am.

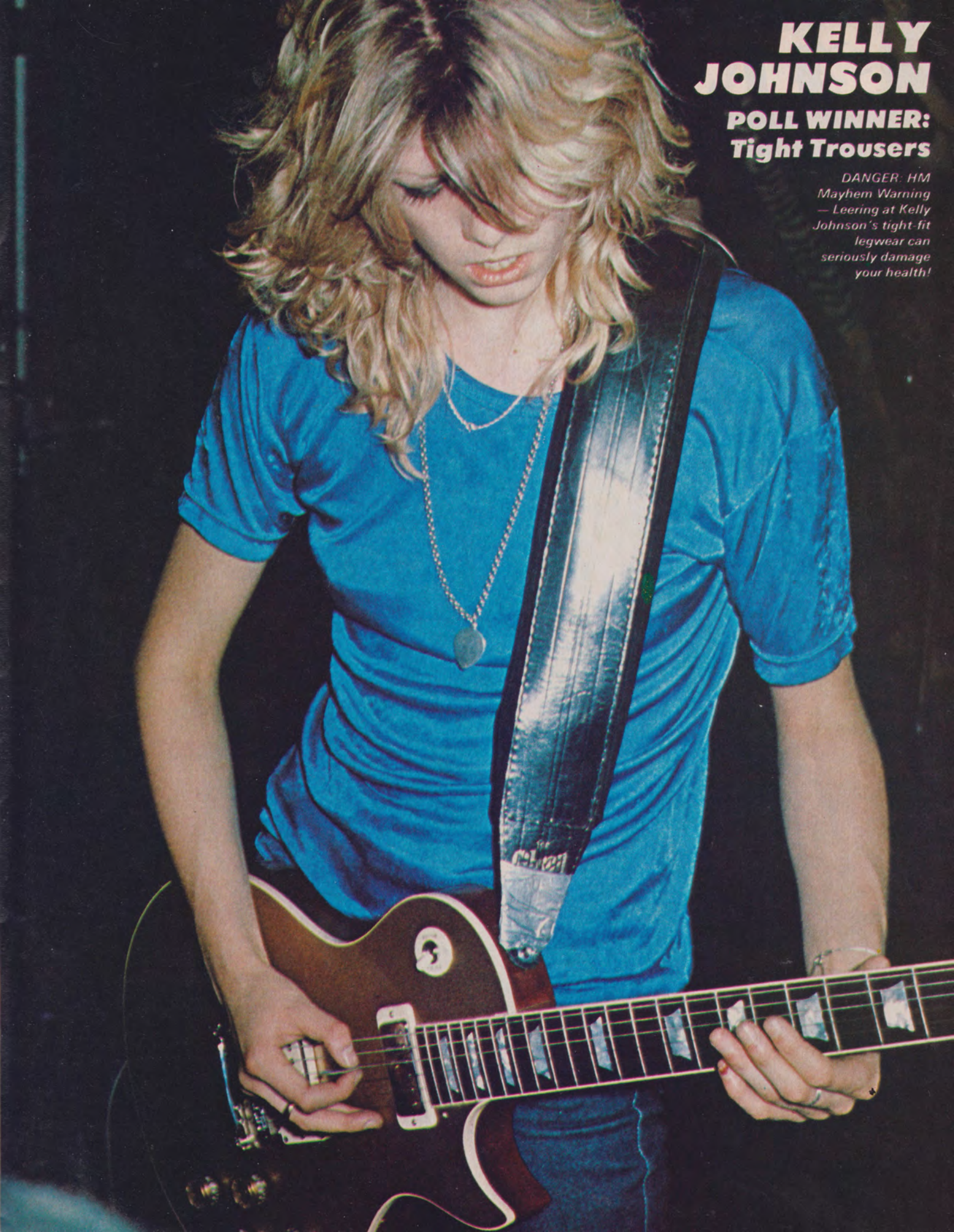
The following morning, with a hangover I still don't believe possible, the trusty hack made his way, via the beach to Newcastle, and finally back to our glorious capital city.

BIFF BYFORD

POLL WINNER: Tight Trousers

Obviously the sight of Biff in his silver spandex strides has been too much for the ladies! Rumour has it that in the face of defeat by the Barnsley tea-drinker, Van Halen's David Lee Roth is considering an even tighter trouser fit to ensure victory in the next poll — will this signify a boom in the spray can paint trade?





KELLY JOHNSON

POLL WINNER: Tight Trousers

DANGER: HM Mayhem Warning — Leering at Kelly Johnson's tight-fit legwear can seriously damage your health!

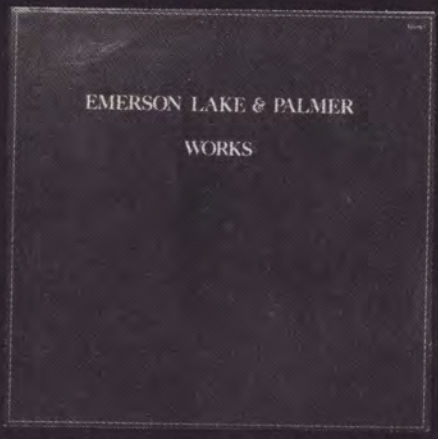
STRIKTLY FOR



Alan 'Fluff' Freeman delves into the DJ library and comes out with his five classics

ELP: "us, pretentious and self-indulgent?"





EMERSON LAKE AND PALMER
'Works — Volume One'
(Atlantic K 80009)

ONE OF my colleagues in this wonderful world we call showbusiness once said to me over a drink (and from memory, I think I paid!) 'Yes, you're the one who discovered ELP when they were millionaires and helped make them into multi-millionaires, didn't you?'' And he's right! But better than never at all, OK?

I remember seeing The Nice at Croydon whenever it was, and getting quite alarmed at the manner in which Keith Emerson handled his organ . . . I caught King Crimson at the same venue and became acquainted with the talents of Greg Lake, etc, and when you remember classics such as 'In The Court Of The Crimson King' and 'Five Bridges Suite', it had to be only a matter of time before Emerson and Lake joined forces, and to complete this multi-talented mob, came one Carl Palmer . . . exit Atomic Rooster!

They built a huge following as we all know, turned out several huge albums including 'Pictures At An Exhibition'. Because of their collective talents, their desire to experiment further and make it bigger and better, there were cries of ''pretentious and self indulgent''! Not from the fans, you understand, they kept turning up in droves wherever ELP appeared.

Anyway, I give you some more self-indulgence from the trio, in the form of 'Works — Volume One'.

If, in the past, you've enjoyed the outrageous antics of Keith Emerson, then I suggest you might be even a little more amazed by his 'Piano Concerto No. 1' along with The London Symphony Orchestra. It's in three movements, and I'd like to handle a Steinway just a quarter as well!

Carl Palmer goes right over the top with consummate artistry, and one side of this double album is a collection of Greg Lake/Pete Sinfield songs that show the said Lake at his very zenith.

I heard a half-written skeleton of a song called 'C'est La Vie', and was very happy to eventually hear it completed. Another gem of a song's entitled 'Hallowed Be Thy Name' . . . and I notice that in a song called 'Nobody Loves You Like I Do', he sings ''You can even dig some diamonds out of rock and roll''! Perhaps they should heed the Floyd suggestion . . . ''Shine On, You Crazy Diamonds''.



BARCLAY JAMES HARVEST
'Octoberon'
(Polydor DELUXE 2442-144).

WELL, I guess if you search long enough, you'll eventually unearth the unsung superstars and here they are, folks. Four ordinary lads, I suppose; stiff upper lips and British to the backbone, and for some strange reason, still together after some 13 years or thereabouts, still making great music. And not so long ago, attracting a crowd of some 200,000 at an open air concert in Germany.

Not superstars really, huh? But you see, the problem is that I like them! I've never recovered from the first moment I heard 'Mockingbrid', and sweet old fashioned thing that I am, I still get great kicks from their music.

I've just been listening to some tracks the chaps made for their 1974 epic 'Everyone Is Everybody Else', the John Lees penned 'Child Of The Universe' and Les Holroyd's 'Crazy City'. They sound familiar enough, and they seem like a well-mellowed brandy!

However, of a later vintage, we're assailed by the project called 'Octoberon' and I'm drawn back to this album time and time again for two or three reasons. 'Rock an' Roll Star', written by Les Holroyd, a subtle caution for those who'd choose such a full time job and a pretty grissly song written by John Lees called 'Suicide' in which we follow the victim from his waking alone in bed, to walking to his club, to taking the club elevator to the top floor, and of a waiting crowd begging him not to jump! I believe they dropped a microphone from a great height to get the jump for real, and it's pretty frightening! Just before the jump, the voice shouts: ''Don't jump . . . please, for God's sake, let me move my car''! Such compassion, huh?

What kind of category their music is defined as, is pretty unimportant really. I've seen several of their gigs and they never fail to ignite their audience even in their most quietest moments and for the lovers of music (for that's what they make constantly) catch 'The World Goes On'. ''And when all the words have gone . . . there's the thought to carry on''. — not a bad ideal at all.

KONNOISSEURS



ALAN PARSON PROJECT
'Tales Of Mystery And Imagination'
Edgar Allan Poe.
(Charisma CDS 4003)

YOU ONLY like Heavy Metal???

Well, whether or not you're into the "Concept Album" depends as to whether you can be remotely bothered to even want to know about the subject anyway, huh???

This one concerns the famous Edgar Allan Poe, and while I'm still no devotee of Mr Poe, I *am* of the first Alan Parson Project built around the mystery in quite an entertaining musical style.

Most of the Parsons Projects have been tremendous successes in the USA, and this 'Poe Project' that involves some 200 musicians, and the expertise of Alan Parsons, Eric Woolfson plus a cast of thousands, is quite a happening!

Having already mentioned the likes of Floyd and ELP, but so far NOT having engaged in the works of Zeppelin, Sabbath or Quo, you might understand that I'm always pretty intrigued as to how the musician . . . the writer . . . the engineer / producer amalgamate and envisage the distinct possibility of a strange concept that may eventually take off!

I remember how 'Tales Of Mystery and Imagination' was received with a little grandiose suspicion when it surfaced, but there were, of course, all the talents who sensed a happening too . . . like Francis Monkman, John Miles, Arthur Brown . . . but a mere handful of a very skilful cast.

The album pictured above will give you the lowdown on Mr Poe 1809-1849 (he passed away rather mysteriously!) and give you a full line up of contributors that reads rather like a forties MGM musical.

The music you hear will cater for the range of emotions that most of us suffer, and I highly recommend 'The Raven' and 'The System Of Doctor Tarr And Professor Fether' on Side 1 . . . and the complete 'The Fall Of The House Of Usher' on Side 2.

When Eric Woolfson suggested the concept to Alan Parsons, he knew for sure that the production would be rather good because his co-producer, young Alan, was just emerging from 'The Dark Side Of The Moon' and that was only one of his big successes!

You might care to get into other Parsons Projects too . . . 'I Robot' and 'Pyramid'. I might have cost you a little more than you bargained for.



'Wish You Were Here'
PINK FLOYD
(Harvest SHVL 814).

I GUESS it's kind of "safe" to mention the name Pink Floyd, because in the eighties they're now legendary around the world with a formidable repertoire to their credit and ONE of their albums, that I have the feeling is as famous as any musical object known to man! That's right, 'Dark Side Of The Moon'.

Back in the middle-sixties Floyd were hailed as the then "new wave" of psychedelic rock . . . experimenting electronically, but never adverse to a little good old fashioned rock and roll! They had a minor hit with 'Arnold Layne'. 'See Emily Play' was quite a major one, and slowly, but very positively, they were heading for international acclaim.

Whenever I receive requests for the Floyd they're invariably for a track or two from 'Dark Side Of The Moon', but rarely for anything from 'Atom Heart Mother' that gave them the status of superstars!

With the success of 'Dark Side of The Moon' (and it's gone on forever!) there had to be problems I guess with the follow up! But to my mind 'Wish You Were Here' is the album I played in full on 'The Saturday Rock Show' in 1975, because to have interjected at any stage, would have been criminal! If you've never really bothered to track the album from start to finish, then it's well time you did.

What I feel is a kind of prelude to the whole operation that eventually brings us to 'Shine On You Crazy Diamond', is quite hypnotic and sustained magnificently.

'Welcome To The Machine' is lyrically quite chilling, every time I replay it. And I always feel a little uneasy when listening to 'Have A Cigar'. The Roger Waters lyrics biting very deeply with "The band is just fantastic . . . that is really what I think Oh, by the way, which one's Pink?

On through the title track, and to part two of 'Shine On You Crazy Diamond' and as silently as they began, so they depart.

'Wish You Were Here' wasn't terribly well received, a victim of its predecessor I guess but it remains a must for me and I doubt if I'll ever tire!



'Heaven And Hell'
VANGELIS
(RCA RS1 025)

IT'S QUITE amazing when I think back over the years of the development of rock and pop music! I was in the middle of hosting the Beeb's 'Pick Of The Pops' very pre-occupied with the Top 30 and their eventual, not always stimulating replacements, and rather blinkered in relation to what was building in the then mysterious underground of rock! I think the 'pop pickers' in those days were a little stunned when I played 'Prelude & Storm' from Man's 'Two Ounces Of Plastic With A Hole In The Middle' in 1969 that ran for something like 12 minutes!

A 'plugger' or 'promotions person' (that IS the hip 'eighties term, isn't it?) rang on the Monday to say that he hated Man but didn't disclose his annoyance at a whole 12 minutes which could have been devoted to at least four new singles!

Well, it was in 1975, in the middle of a 'middle-aged' desire to present rock music that I discovered the insanity of Vangelis and Heaven and Hell. I think most of us had tasted Aphrodite's Child and 'Rain And Tears' in the sixties, and then, this Greek keyboards electronic maniac, who's really quite sane, came along with what I consider a classic album of all time. When I heard whispers that he might join Yes and replace Rick Wakeman, he'd obviously formed a liaison with Jon Anderson that produced further delicacies of which we're now aware.

The Vangelis technique of transferring the subconscious into overpowering percussion and assorted keyboards, is a trip you should take — if you haven't already!

After you've recovered from 'Heaven And Hell' Part 1 — Side 1 (and whether hell be hot or not, it's certainly not dull), I think Angelic is what you'd describe the Vangelis / Anderson merger on 'So Long Ago — So Clear'.

On Side 2 is 'Midnight' on which you'll hear a most astonishing lady whose name I think is Vana. I've got a demonstration tape of some of her work here at home, and the lady, to my knowledge, is an undiscovered phenomenon.

When you've reached the sublime heights and depths of 'Heaven and Hell' take on another album, 'Albedo 0.39' and then continue, huh? Not a guitar in sight, but Bach may have been more than amused!

ARMED & READY

Well, almost. Howard Johnson takes a look at some of the independent HM labels and bands in Britain

MORE FLASH bombs, more lights, more people, more volume, more 'wooargh'! Yes, this is indeed the commonly held belief amongst thousands without a modicum of intellect, who are convinced that creating mayhem can only be performed on a gross-out level. It is a great British tradition, like fish and chips and Cup Final day coming round every year, that HM bands need the biggest and best of everything to succeed, right? . . . WRONG!! For behind the fore-runners of the genre lie hundreds of raw rockers who have less of the riches and royalties and more of the graft and grind, supported by a variety of indie labels.

Asking if the labels are needed is as ridiculous as asking a dumb man to sing, as stupid as asking me to go a week without playing any Journey records. Just think for a second, where did Motorhead, Girlschool, Def Leppard and Tygers Of Pan Tang spring from? Do you get the picture? Sure wasn't from some eternal fountain in the Kingdom of Mania. So let's take a delicate tip-toe through these indies, the next big thing could well be lurking amongst them and you want to be in on it first don't you?!

It would be well nigh impossible to chart every piece of HM plastic ever to emerge on an indie label, 'cos if we were to get technical (not something I do very often), then any self-financed single, be it Boulevard's 'Dawn Raid', on the Vard label, or Silverwing's 'Rock And Roll Are Four Letter Words' on Mayhem, is classifiable as indie. Content ourselves with a view of the more interesting labels, with a few releases of importance then shall we?

So let's start with the grandaddies of them all, those labels which seem to have existed since time immemorial mainly around the London area. The likes of Chiswick, NEMS, Flicknife and the joint Gull/Ovation venture. Now at one stage, these labels were vital organisations and some popular (if not good) bands emerged from them, to grow from mere frogspawn to be rulers of the HM pond (try Motorhead, Sabbaff and Priest as a sampler).

Such labels always seem to maintain a low profile, maybe not through choice, but have obviously managed to sell sufficient quantities to pay for the annual world cruise (not the missile). Integrity is at a premium, however, in this area of indie, as the amount of re-packaging and re-releasing of early re-cycle style material by bands who have moved on to better things sure is an eye-sore to me, a case in point being Gull's re-issue of early JP's material in dreary and dodgy double package. Can't be too harsh on them, however, for they did release Tantrum's excellent metal/pop album, 'Rather Be Rockin'' on Ovation last year, cruelly ignored and well worth a blitz on the bargain bins to track down.

In the same league, but away from the city lights of London, and centred in (ahem!) 'God's gift to Heavy Metal', the city of Birmingham, Reddington's Records lies dormant — and dormant is indeed the operative word here, for based in a shop, 'Reddington's Rare Records', the label is untogether, unhelpful and uninspiring. Indeed, it may well have ceased to exist after the demise of the godawful Quartz, which left stablemates such as Paralax being more like pole-axed!! A case of abandon ship, and any casualties will not be missed!

Now I've been rather harsh towards some of these labels, but that's indeed just what they need. For they are big companies as indies go and a kick up the ass is probably well in order to force them to wake up to new, vital talent. The challenge issued by your referee, the battle ground established on their own home territory, we find two new(ish) labels have emerged to further the cause of good music.

Avatar Records must be heavily financed from above, for they boast an impressive roster of bands (who each deserve quick mentions) and excellent press releases, coupled with other bumph! What is more, they have more taste than the saltiest bag of crisps. No bludgeon riffola here (which is a mercy, my brain appreciates being left intact!) but pure hard rock outfits — more than a few 'choons' in evidence.

First of all we have Limelight, stolen from another indie., Future Earth, who can provide dynamic Rush-style epics of excellent quality but occasionally lose their sense of dynamics in their loon pants, especially on the second side.

Indeed, Dark Star occasionally suffer from the same problem, falling into 'One Riff Per Song City', but are in fact quite a promising bunch. They *do* have more songs than 'Lady Of Mars' OK?, and they're willing to experiment on Triumph-style acoustic workouts. Good luck to you boys!

Chevy have been generally well received too, and their classy guitar work makes it easy to see why. Paroxysms of ectasy fail me though, as a few more memorable hooks are desperately needed.

It is also Avatar who receive the coveted award of a paper hat for ambitious endeavour, for they had the good sense to go and rescue Britain's forgotten sons (and boogie-masters) Foghat from the States. 'Girls To Chat And Boys To Bounce' is their latest release, and the eleventh. It finds them in as cracking boogie/melody form as ever. Criminally underrated.

And finally, rounding up Avatar's roster is ageing hippy Alvin Lee. Now Trust's ace axe-man, Nono, has been seen sporting an Alvin Lee T-shirt, the ultimate mark of acclaim, so who am I to argue? 'RX5' (very cryptic) is Alv's latest LP and is hardly HM — more like solid rock music. Makes a nice change but hardly indispensible.

The label is one of indie land's best, but possibly because it seems to be run very much in the same way as a major. It's not that I'm a cynic but . . . (part 94).

The same can be said of Jive,

HEAVY METAL RECORDS



Split Beaver: Heavy Metal Records







Above: Starfighters Jive, centre: Venom, far right: Foghat

although the policy of the label, started only last July, is radically different. Coming under the aegis of the Zomba concern, Jive is the newest offspring of an enterprise that embraces publishing (AC/DC, Maiden, Samson), studios (Battery, as used by Thin Lizzy and Krokus) and management of producers, who are big fish ('Mutt' Lange and Martin Birch).

Only two bands are signed to Jive as yet, and the only HM band is Starfighters, but more will follow, for as I gaze through my crystal ball, I can see only sold-out gigs and platinum albums a-plenty for these boogie merchants. You all know (I guess) of Stevie ('I don't look like Malcolm, honest') Young and the AC/DC connection, so I dwell on it little. The debut album, 'Starfighters', and the 12" singles, 'Alley Cat Blues' and 'Power Crazy' release wave after wave of balls bustin' booooogie, that is guaranteed to get you higher than the Post Office Towe,. Drugs? . . . Forget it, this is all you'll ever need. Jive obviously know how to push a band, as Starfighters have supported Trust in France and Uncle Ozzy Stateside. If I was in a new group, I'd go with Jive . . . that's how highly I rate their potential!

All the labels mentioned so far have more than a passing interest in heavy music, thank heavens, but let's have a gander at those labels for real men and neanderthals, the 'nitty-gritty', the 'we're heavier than you are and if you argue we'll bite your head off' labels. Yes, you've guessed it, those best of friends, Neat Records from Newcastle, in the Red corner, and Heavy Metal Records from Wolverhampton in the Blue corner.

Neat got the thumbs up in December 1979 when the fans went nutso over Neat 03, the Tygers' 'Don't Touch Me There' EP (don't know why) and the label's HM direction was adopted by accident. Seeds of the NWOBHM, sown by Neat, were then scattered with gay abandon, and MCA picked up many a crumb. Interest soon cooled when it was realised that to find a pearl there had to be a whole load of swine taken in, but the principal remains now. Raven are that pearl right now, their energy, power, love of playing and great personality is phenomenal and they have a cracking album, 'Rock Until You Drop', that had me flat out after one listen! Their potential is enormous, so what a pity the second album release on Neat had to be Venom's effort, 'Welcome To Hell'. Is this music I ask? Rather a series of loud noises and hoarse croaks backed by no production at all. I don't like giving new bands a hard time, but what can you do when product is so bad. As for your Satanic imagery lads — I'm frightened out of my wits (yawn).

Neat cater for a strong market and do a good job in signing up new bands for singles deals. My own taste is not suited to much of the music, but I'm convinced that the bands such as they are can be successful, if only in a very moderate way. The label has plenty of new ideas, such as the introduction of their tape only 'Lead Weight' compilation, and if they can broaden their metallic horizons sufficiently, an ongoing concern is a distinct possibility.

The story is much the same at Heavy Metal Records, where Paul Birch runs the whole show with an enthusiasm and enterprise that is astonishing to behold. The label first emerged in May of 1980, after Paul had worked for a 'hyping' company:

"It was always intended to be a Heavy Metal label." he claims, "and I was forced into it because I tried hawking the Handsome Beasts cassette around the record companies and met with even less than no reaction! Talent doesn't come into the reckoning with major labels — only what is a marketable commodity. There's a huge HM market, but majors aren't geared to it. We use them for our own needs at what they do best, as we master records at CBS and have them manufactured at Polygram. There's nothing particularly good about being independent in heavy rock, because fans don't just buy a record because it's independent."

Paul runs the label because he believes in it and in the talent of the groups he has signed. He too, has a pearl in Last Flight, a classy, yet hard rockin' quartet who should record an album right now, following in the footsteps of The Handsome Beasts with their extremely tasteless, yet rather nifty 'Beastiality' release. I see swine raising their ugly heads in the forms of Buffalo, Witchfinder General and Jaguar, but the likes of Twisted Ace and Satanic Rites are enough for me to keep the faith. The 'Heavy Metal Heroes' compilation album lets you know where the label's at and I shall stay wobbling on the brink of decision for the time being.

Not far away from HM Records lies Rondelet Records, whose home is found in Leeming Street, Mansfield. They follow in the great Reddingtons tradition, not quick off the mark to give help or info. This is something of a tragedy as Brooklyn and Witchfynde are both enjoyable rock bands, and Gaskin have potential, if no real fulfilment as yet. There's little more to be said, as mystery hangs over the whole organisation.

The business acumen behind labels within the indie. realm can differ vastly and from Rondelet, we can glide with ease up into Scotland, Edinburgh to be exact, and Phoenix Records And Filmworks. Owner John Mayer is an enthusiastic businessman who is considerate, hard-working and ambitious, which should encourage Holocaust, the only band signed with the label, Their first release (in July 1980) left no doubt as to their musical direction. 'Heavy Metal Mania' it was called, and it was indeed just that — a fine hunk of heavy headbang fodder, enhanced by an excellent 12" cut, a joint band and label policy.

'Smokin' Valves' was more of the same, yet not predictable as I'd expected, the same being true of the live, four track E.P. Shame about the repetitive rifferama of the 'Nightcomers' album. Steer clear of it.

Despite the yawnsome moniker, Holocaust are armed 'n' ready, and possess a jewel in vocalist Gerry Lettice. Ideas flow out from the band in their thousands, the most interesting being that they are forming their own label, Riffrock Records, in association with Phoenix and have a 12" out soon, recorded in the US. If you want to *be* big, then act as if you are already — hence the video, a novel idea for a small label. Holocaust are a good band, although by no means a fave rave, and as with many of the featured bands, it's a question of more potential than fulfilment. Keep workin' at it — results will come. And did you know that Holocaust have been in the HM charts 23 times, on four occasions at number one? I thought so!



As Indies go, Myrrh must be the most eccentric of all, for it is a division of a Christian music label. 'Can Christians play heavy rock?' you may ask. Well, not exactly, but boogie is a different story — and 100% Proof can play. The music is as catchy as the flu and is fairly enjoyable despite the AC/DC and Quo pastische that pervades throughout. If we're honest too, most HM lyrics aren't worth listening to, so why not give this lot a chance.

So there it is, bar a few extra snippets, all you ever needed to know about independent labels (well quite a lot anyway). In addition to these labels, which take their business seriously, there exist many small companies who have released the (very) odd HM single.

One final worthwhile venture is that of the label started by a band as a serious project. Diamond Head and Trespass have gone a stage further than the one-off release and formed the DHM and Trial labels respectively. Albums and singles have appeared but this can surely only be a means to an end — the elusive major deal.

The sad conclusion that has to be drawn from this eagle-eyed scanning is that independent labels may have a limited function, serving as stepping stones for the bands who have got 'it' (and I mean talent, not social diseases!) and giving hopefuls the chance to fulfil the dream of producing their own piece of plastic before fading back to join the ranks of fans. Not being of a pessimistic nature, I won't dwell on this fact, for Indies. are a vital pipe-line for the major labels, and the possibility is there for an independent to grow enough to join the ranks of the elite. They provide fun for all and if only one band were to emerge to mega-stardom, then everyone's efforts would have been worthwhile.

I hope that my criticisms are taken in the spirit in which they are given, sorry to those bands which space did not allow to be featured, and a hearty pat on the back to all who have got it right already. For when it boils down to it, the sole aim is to: 'Rock Until You Drop'. Long may the independent labels give us the opportunity to do so.

Continues next page

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ARMED & READY

More new bands to watch out for

DESPITE THEIR appearance on the original 'Metal For Muthas' album and being at the forefront of the '78 metal deluge, Toad The Wet Sprocket have hardly set the world on fire. Even the name, "Toad The Wet Sprocket" for Chrissakes! It doesn't exactly conjure up much of an image of Metal Mayhem Merchants. Yet in the South Herts stockbroker belt, the bowler and briefcase brigade aren't having it all their own way.

Formed in the mid-seventies Toad battled against the punk tide and gig promoters, who were, at the time, only booking bands with pink hair and safety pins up their arses. However, the band were prepared to bide their time playing the few pubs and clubs whose owners saw a potentially large audience with nowhere else to go.

Anyway, things started getting better and the band found their way onto the aforementioned 'Muthas' album, which in turn generated about as much press as a story on my cat farting. You see the snag was the band weren't exactly into custom fitted leather trousers and studded wrist bands (what cads). And, as is apparent from their 'Muthas' track, their music, although heavy metal, didn't fit the stereotype the cheque book wielding record company boys had in mind, and again the name didn't help.

How on earth did they come up with Toad The Wet Sprocket? Lead singer Mick Mustofa explains: "We were watching a television programme which had a fictional band in it called Toad The Wet Sprocket and we all thought it was great, so from that day on that's what it's been.

Getting back to the band's (mis)fortunes, it soon seemed that a band from darkest St Albans, who wore T-shirts and jeans on stage and didn't mind admitting that they quite liked metal in its pre-punk days, were again going to have to bide their time and, as the saying goes, "not give up their day jobs." Only this time they decided to go out and record a single on their own label, and the resulting 'Reaching For The Sky', recorded with a line up of; Pete Austin, bass; Mick Mustofa, vocals; Martin Wightwick, drums and Mark Rideaut, guitar, shows the band as exponents of the more bluesy metal that seems to have gone the way of the Dodo since the invention of the "I can play more riffs a second than you" syndrome. Not that the band aren't akin to a bit of mania, as anyone who's seen them live can testify, but it's heartwarming to know there are some people who are in no hurry to swap their guitars for pneumatic drills.

AS WELL as being an Indian silk scarf, Bandanna is also the name of the latest band to come out of the Mecca of Mayhem, namely Birmingham. Yet despite an underground club circuit that makes the current London one look pathetic, up and coming heavy metal bands receive almost no exposure (outside of these columns) and are often financially forced to split without their true talents ever seeing the light of day.

Formed just over a year ago Bandanna; Dave Kirby, vocals; Pete Butler and Marc Whitehouse guitars; Micky Hackett bass and Paul Thurlow drums, have been slogging away at the local circuit despite setbacks that would make most bands call it a day. Disaster number one was when Marc had his car stolen from outside a gig, followed a few weeks later by drummer Paul Thurlow having his prized Fibes double bass kit stolen from the band's van.

But this isn't a sob story because Bandanna, it seems, are about to put their past behind them and go for broke. Several independent labels have at last, via the band's loyal following, caught on to their original brand of boogie metal and from the live tapes of the band it's no surprise. Notably, 'Do You Want It', with its AC/DC style riff and duelling guitars. Even the more catchy 'Hard Man' doesn't slow the pace, and after 'Easy Come Easy Go', with its Coverdale style vocal, there isn't a dry armpit in the house.

Even better news is the band should be setting up a string of gigs across the country, so keep an eye out for them.

PS: If anyone in the Brum area knows of the whereabouts of a certain Fibes double bass drum kit, let the cops know.



HAVE YOU ever sat back and thought what those two little words heavy metal are supposed to mean? Just take a look any week at any of the numerous HM charts and you can find anything from Fleetwood Mac to Motorhead and countless permutations in between. It has got to be the biggest generalisation since the National Front (Quick pause while readers fall about the floor in fits of laughter) informed us that all non-whites crowbar old grannies over the head and pinch their pension books.

In which case I feel totally justified in speaking of 720 as a (no prefix) rock band. Formed in 1980 by Bolton born bass guitarist Dave Birch and one time fellow Winder and ex-Expresso drummer Paul Edwards, they were soon joined by guitarists Dave Colwell and ex-Urchin and Marshall Fury axeman, Andy Marshall.

The name 720, coming as it does from the speed of sound, implies the band are a "stack up the amps and pin their heads to the wall" brigade, but no, as they showed when supporting Vardis on their nationwide tour. There are more ways than one to skin a cat. Though at no time being poppy, they do have that beat and feel which makes your leg do a Shakin' Stevens no matter how much you try and stop it.

In a way 720 are the sort of band who you wish were on the radio every time someone plays a Spandau Ballet single but until such time as heavy metal stops being a pigeon hole for loud music, played by anyone with hair that covers their ears, then I'm afraid, as far as the radio goes, "Mascara is the message."

PS: 720 look set to release a single through RCA, so don't touch that dial.

REMEMBER: KERRANG! IS NOW FORTNIGHTLY! NEXT ISSUE ON SALE FEBRUARY 11. ORDER YOUR COPY NOW!

ARMED & READY
(Spanish division)



KINGSWAY RECORDERS, Ian Gillan's own studio, is slightly out of place. For amongst the firms of solicitors and financial high-flyers who inhabit the skyscraper complex in central London, which houses the studio, a steady flow of rock 'n' rollers are to be seen, heading for the basement and a rendezevous with days, and often weeks, of toil as album deadlines loom.

The scene takes on a more bizarre aspect because, the interview is with a Spanish band, namely Baron Rojo (or Red Baron, as is easier to remember), with scarcely a word of Spanish on my lips and their knowledge of English being decidedly dodgy. To put it mildly, I feel more out of place than an unmarried man at a wife-swapping party! To my eternal gratitude, two interpreters make the job easier.

Carlos de Castro and brother Armando provide the twin axe attack of Red Baron, and are ably assisted by Jose Luis Campuzano on bass and lead vocals, and Hermes Calabria (drums). The band have had massive success in Spain with their debut album 'Larga Vida Al Rock & Roll', so why come to Kingsway in England, where Red Baron are totally unknown, to record the follow-up?

"The main reason was that Kingsway is owned by Ian Gillan and it was he, both in Deep Purple and in his own band, who has exerted a great influence on us all. What is more, it is a lengendary, studio in the hard rock field. Many famous names have used its facilities, such as Jimi Hendrix."

No doubt Red Baron are trying to follow in the footsteps of their predecessors, so will the album be released in England? Armando looks directly at my interpreter to reply, making me feel totally out of it:

"That depends on a lot of different matters, not the least of which is the impact that our very presence here will create. We'd like to be able to get our records played on the radio and have the press write about us. We're glad to have had the press we've managed to get already in Britain. In fact, we're all amazed, because we thought that nobody had heard of us here, and to read about ourselves was incredible! When we saw out name we thought to ourselves: 'Maybe something is going on'."

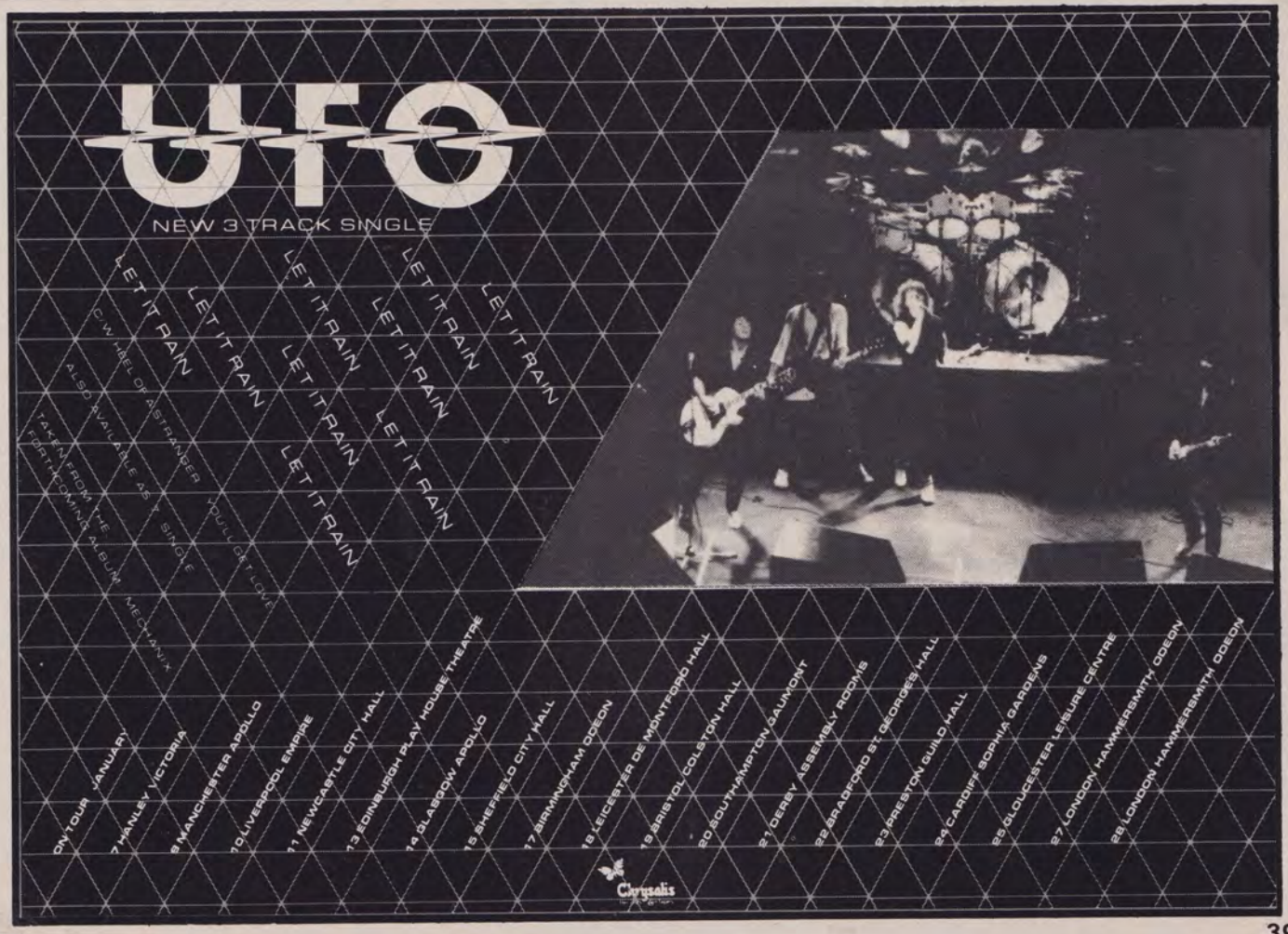
The main thing that should be known, however, is that something definitely is 'going on', and that is that a hard rock band is around that has something new to offer a music form that is sorely devoid of innovation — and it's not solely the novelty value of a band singing in Spanish. More important is the continual combination which Red Baron find in matching a US style melody with a UK hardness. Talk about the best of both worlds!

It is strange to find a Spanish heavy metal band, and it must be hard to keep a band that is so alone in action. Armando:

"Not as difficult as it might have been. Y'see, Carlos and myself have played in many other groups ever since we learnt to play guitar about 10 years ago. All these bands were small hard rock outfits but without contracts and the like. When the opportunity arose to join a fairly successful band, Coz, in 1975, we both took it, naturally. To begin with, they played heavier music, but directives came from above and the style began to mellow. By 1979, Coz was becoming unrepresentative of what we wanted to play and so Carlos and I left to form Red Baron.

"We had obviously made many friends and contacts in our days with Coz and so had a fair amount of help in getting Red Baron off the ground. Even so, the vast majority of Spanish record companies are solely interested in commercial sounds, which is not us at all. We are signed to a small label, Chapa Discos, and whatever we do as a group is tied up with the progress of the company. We might be looking for a contract over here however."

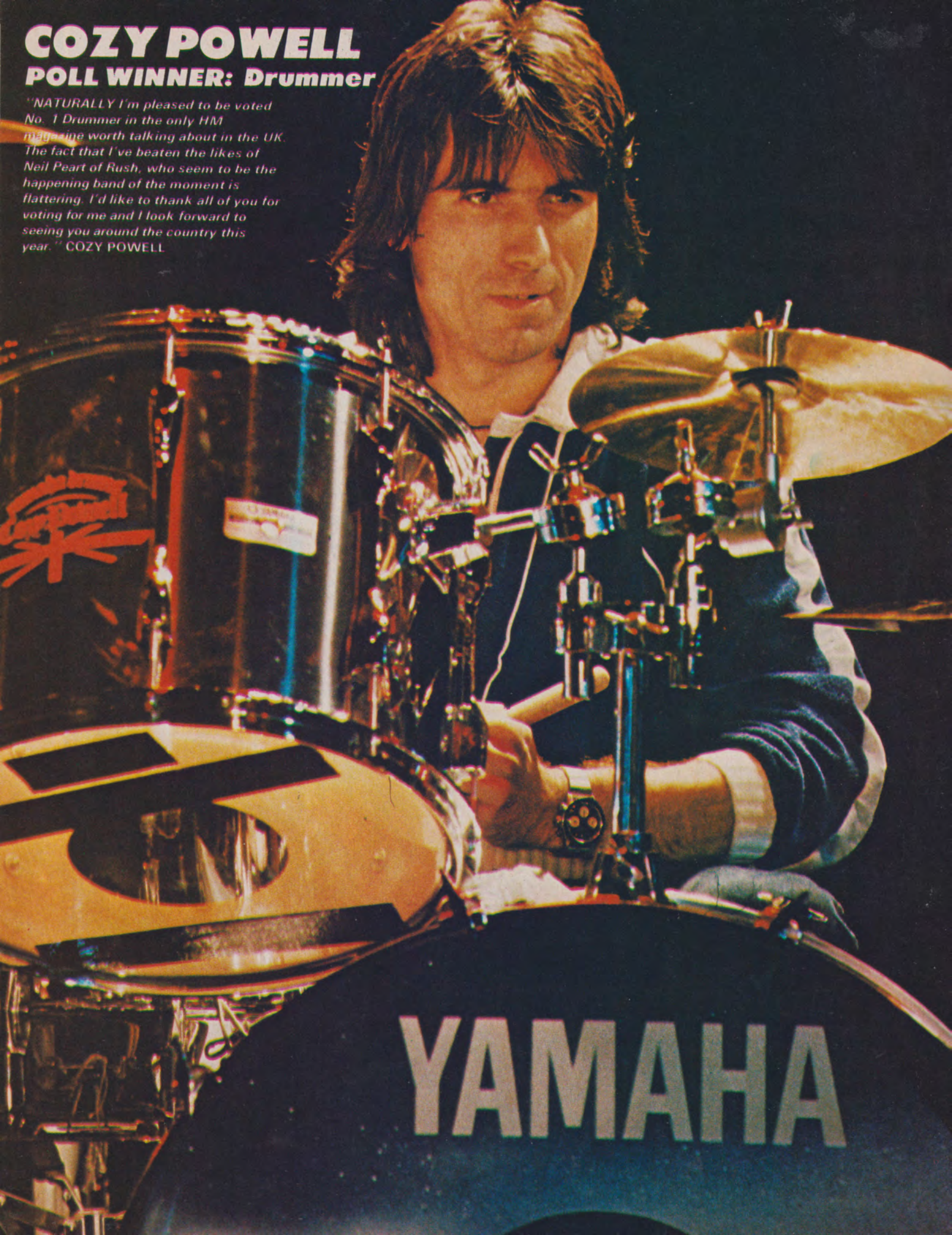
Red Baron may tour Britain, and you'd better pray that they do. Will I be there? You can bet your Motorhead sweatshirt on it buster! HOWARD JOHNSON



COZY POWELL

POLL WINNER: Drummer

"NATURALLY I'm pleased to be voted No. 1 Drummer in the only HM magazine worth talking about in the UK. The fact that I've beaten the likes of Neil Peart of Rush, who seem to be the happening band of the moment is flattering. I'd like to thank all of you for voting for me and I look forward to seeing you around the country this year." COZY POWELL



GUITAR HEROES

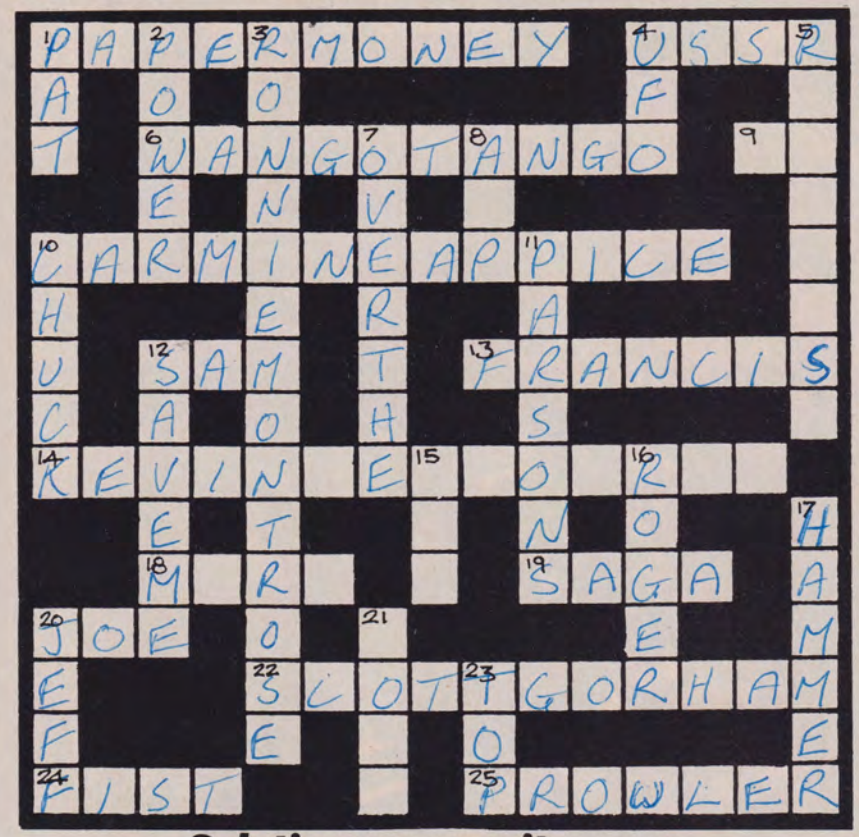
Michael Schenker



WHEN DID YOU BEGIN PLAYING GUITAR: When I was nine years old.
WHY DID YOU START: It was because of my brother, who was in a band.
FIRST TYPE OF GUITAR: I started with an acoustic and then moved on to a Hofner when my brother got a Gibson.
MUSICAL TRAINING: Self-taught.
EARLY INFLUENCES: Shadows, Beatles and Leslie West.
FIRST PUBLIC PERFORMANCE: When I was 11 — in Sarstedt, where I was born.
FIRST APPEARANCE ON RECORD: When I was 16, on the Scorpions' 'Lonesome Crow' album.
RECORDING BANDS: Scorpions, UFO and the Michael Schenker Group.
OTHER VINYL APPEARANCES: Out of time handclaps on Bernie Marsden's LP!
EQUIPMENT (LIVE): It depends on the size of the hall. But for somewhere like Hammersmith I'd use four 50 watt Marshalls, four cabinets, wah-wah and echo for monitors only . . . and of course I always use my Flying V's.
STUDIO EQUIPMENT: That depends on the producer, but it's generally similar to my live set-up. Again I stick to my V's but for acoustic playing I use Ovation.
NUMBER OF GUITARS OWNED: I tend to just have one spare.
MOST MEMORABLE SOLOS ON RECORD: That's difficult . . . but I've always been pleased with what I've done at the time. And I think that things like 'Lipstick Traces' and 'Rock Bottom' were really good for my age at the time (18). I don't really listen to my past work though and it's hard to name individual solos, but for a slow one I was very pleased with 'Try Me' from the 'Lights Out' album.
OTHER GUITARISTS YOU ADMIRE: I respect, in their own ways, people like Eddie Van Halen, Gary Moore, Jeff Beck and again Leslie West.

KERROSWORD!

By Sue Buckley



Solution on opposite page

ACROSS

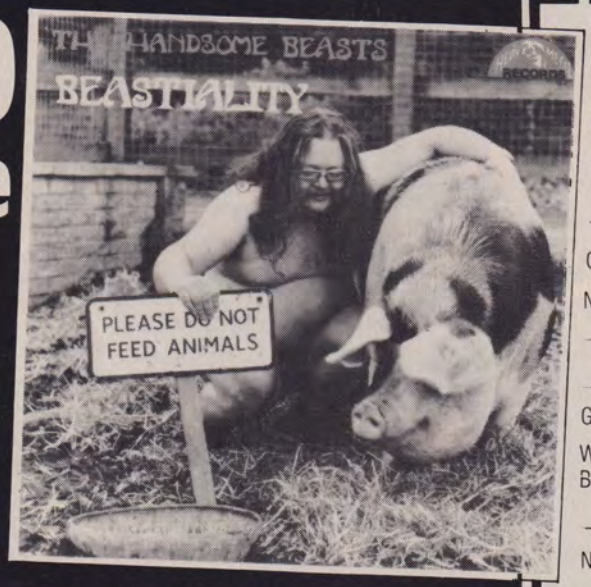
1 What Sammy folded in '74 with 3 down (5,5)
4 Did the Beatles go in the red when they returned there (1,1,1,1)
6 Ted's strange Latin-American contribution (5,5)
9 Two letters for a classic band of five (1,1)
10 Drummer, whose bands have included Vanilla Fudge and Cactus (7,6)
12 Could be 1 across's uncle? (3)
13 Trevor/Rossi? (7)
14 Angelwitch's mainstay (5,9)
18 Take note of Grand Funk's Mr Farner (4)
19 Canadian story told by a silent knight (4)
20 Perry with a project (3)
22 He helped others gain a bad reputation (5,6)
24 Newcastle band first known as Axe (4)
25 A Steve Harris penned epic (7)

DOWN

1 Travers sends the tap back (3)
2 Budgie's supply (5)
3 He led others to jump on it in order to avoid gamma rays (6,8)
4 They've no place to run (1,1,1)
5 Canadian band fronted by Jan Melanson (8)
7 and 23 Cozy to get on top of Beard and Co? (4,3,3)
8 Little word to make things bigger? (3)
10 American grub for Panozzo? (5)
11 What Alkatraz's drummer shares with 'Sale of the Century' (7)
12 Freddie's S.O.S. (4,2)
15 Who really got the Kinks (3)
16 Jolly Glover (5)
17 Samson's head (6)
20 Just Beck (4)
21 What Tyler hid in the attic (4)
23 see 7

WIN 50 Handsome Beasts albums

+10 runner-up prizes of a Heavy Metal Pack of 6 single releases from:
Soldier "Sharlee"
Shiva "Rock Lives On"
Handsome Beasts "Sweeties"
Twisted Ace "Firebird"
Jaguar "Back Street Woman"
Satanic Rites "Live to Ride"



All you Kerrang Konnoisseurs can have a Krack at winning the new Handsome Beasts album "Beastiality".

To enter answer the questions below. The first 50 correct answers pulled out of a bag will be sent off as quickly as possible; together with the 10 runner-up prizes.

Cut out and sent to: **Kerrang, Handsome Beasts Competition, P.O. Box 16, Harlow, Essex**

Name _____

Address _____

_____

Questions:

Name two of the Handsome Beasts singles

_____

_____

Guess Flabby's weight _____

Which U.S. rock band are named in the Handsome Beasts single

_____

Name four bands on the Heavy Metal label

_____

_____

_____

_____

Name a slogan for the next Heavy Metal campaign

_____

Complete the sentence: Heavy Metal's best . . .

_____

_____

Closing date for entries is 15th February 1982.

PENPALS!

All entries for the Penpals section are FREE! Just send your details to PENPALS, Kerrang!, 40 Long Acre, London, WC2.

ANY HEADBANGERS out there in Kerrangland who would like an 18 year old nutter from Brum as a penpal? I'm into Rush, Ozzy's Sabbath and Pink Floyd. Anyone interested in swapping news, going to gigs, get in touch – **Ozzy, 40 Giles Close, Stechford, Birmingham, B33 8DT.**

I AM a male headbanger aged 15 years and into Motorhead, AC/DC, Black Sabbath and many more. I would like to write to any HM freaks out there, male or female, aged about 15. – **Tony Messner, 15 Church Street, Haydon Bridge, Hexham, Northumberland. PS. Try to send a photo if you can.**

I AM 28, well into HM and bikes. Flat broke because there's that many albums I have to buy. So if you want to write to me put pen to paper now. All letters answered. Keep on Headbangin'. – **Roland Bloomfield, 25 Sharow Grove, Blackpool, FY1 5NE.**

TWO MALE headbangers aged 18 and 19, into Motorhead, Kiss, Scorpions, MSG, Maiden and many more HM. Would like to get in touch with two female headbangers in our area, to go to gigs and socialise – females 15+ – **Ronald Smout & Neil Bateman, 124 Orchard Lane, Bilbrook, Nr. Wolverhampton.**

I'M A 22 year old girl and would like a penpal of either sex who also like HM. My favourite groups are UFO, (who I had the privilege of meeting last January), Scorpions, MSG, Rush and Black Sabbath. My hobbies are going to concerts, listening to and collecting records, reading, swimming etc. I also love animals. I will answer all letters. I'd like to write to someone between the ages of 18-25 – **Jackie Gartland, 19 Bowness Road, Daubhill, Bolton BL3 6TF. Gtr. Manchester.**

LONELY, TORN to bits male, seeks friend to go to gigs with (pref. female) and penfriends of either sex. I'm into Led Zeppelin, old Rainbow, Scorpions, MSG, Magnum, Van Halen, Status Quo and others, with still plenty to learn. I'm 17 in January. – **Robb, 46 Wetherby Mans, Earls Court Sq., London, SW5 9DJ.**

CALLING ALL 16+ male Hawks to write to a 16 year old female Hawk. Also into Floyd, Led Zep, Leppard, Wishbone Ash, Skynyrd etc. Anywhere in the world. All letters answered. – **Catherine Lane, 114 Colchester Road, White Colne, Colchester, Essex. CO6 2PP.**

I'M A 15 year old female UFO freak and I'd like to hear from M/F UFO freaks, also into MSG, Genesis, Rainbow, Zep etc, around the same age. – **S. Robinson, 14 Chapel Lands, Alnwick, Northumberland, NE66 1EL.**

ARE YOU interested in HM and live in the East Kilbride area. We are two girls of 16 and want to meet people (male or female) 16+ to go to gigs and to talk about HM. – **E. Cassidy, 78 Lyttleton, Westwood, East Kilbride, Scotland.**

I AM a 15 year old male headbanger who would like to meet male or, more hopefully, female headbangers from my part of the world to go to gigs with, or from any part of the country to write to and swap news. I am into Sabbath, Purple, Saxon, Blizzard, Rainbow, etc. I write this letter in desperation as they're all boring round here. – **Steve Throup, 7 Ruddington Lane, Wilford, Nottingham, NG11 7BG.**

I AM a 21 year old female into – Deep Purple, Rainbow and most old and new HM music. I would like to hear from anyone out there, male or female to write or meet any age. Must have good sense of humour. Photo appreciated and all letters will be answered. – **Carole Wardropper, 53 Hastings Street, Hendon, Sunderland, Tyne & Wear.**

MAYBE SOMEONE out there, who really enjoys hearing bands live (females especially) would like to swap news and info on bands appearing in your area, with a 20 year old HM fan who especially likes Girlschool and Queen. – **Richard Evans, 20 Quantock Close, Rushmere, St. Andrew, Ipswich, Suffolk. IP5 7AS.**

MY NAME'S Heidi and my mate's name is Dawn, we'd like lots of long haired headbangers to write to us, and we'd like them to have bikes because we are very partial to them. We are into Whitesnake, Motorhead, Black Sabbath, AC/DC, Hawkwind, Quo etc. We'd like them to be about 16-18 age group. We can't wait to hear from all you long haired lovelies out there. – **253 Priory Road, Hull, Nth. Humberside. HUS 5R2.**

KISS PENPALS wanted from the UK, USA and Canada for information and swaps. Please send photo and I will send one in return (females only). – **Kevin Fudge, 28 Wordsworth Road, Beachwood, Newport, Gwent, S.Wales. NPT 8HU.**

I AM 18 years old. I am into Quo, Zep, Boston, Sabbath, Motorhead and other HM bands. But could be here forever. Thinks Adam Ant is a *POSER!!* Would love to hear from any mad, nutty, loony male headbangers, 18 years onwards. All letters replied to. – **Geraldine Newton, 13 Bewdley Hill, Kidderminster, Worcs.**

I AM a male headbanger, I'm 15, into Quo, Saxon, Rainbow, Iron Maiden and many more. I would like someone to write female or male, who don't live a million miles away. – **Richard Ward, 1 Carr Hill Grove, Calverley, Pudsey, W. Yorks. LS28 5QB.**

I AM a 19 year old male headbanger and I would love to meet a female headbanger of 16 plus in the Portsmouth, Southampton area to gig with etc. – **Paul Smith, 26 High Street, Lee-On-Solent, Hants. PO13 9B2.**

ARE THERE two girls out there aged 14 up looking for two 14 male penpals. We are into Black Sabbath, AC/DC, Rainbow, Scorpions, Deep Purple, Whitesnake and Tygers of Pan Tang. There aren't many female HM fans around where we live and we want to meet some. We want someone to go to discos and concerts with. We are very lonely so please write to us. – **David Watkiss, 7 Balmoral Drive, Wombourne, Wolverhampton, West Midlands. WU5 9AX.**

I'M A 14 year old headbanger into Whitesnake, Kiss, Girlschool, Iron Maiden, Led Zeppelin and April Wine and would like to hear from any female headbangers, 13 plus, from anywhere in the UK. – **Jon Bridgeman, 1 Pineridge Close, Spital, Wirral, Merseyside. LO2 2EE.**

IS THERE any headbanger (preferably female) who is really into early Sabbath and Venom (the Newcastle variety) or any males who have the name Cronos, Mantas or Abaddon, then I'd like to hear from you. I'm male and nearly 18, and like someone with a sense of humour and a good argument. – **"Lith" Litherland, 5 Langston Green, Hazel Grove, Stockport, Ches. SK7 5LP.**

I WOULD like to write and perhaps meet female headbangers in the Glasgow area. I like AC/DC, Saxon, Girlschool, I have a 650 bike, so girl bikers I'd like to meet you. – **Raymond Grant, 21 Lomond Road, Bearsden, Glasgow, G61 1BA.**

ARE YOU 101% male, hunky, looney, over 17 and a Scorpions, B.O.C., AC/DC, Iron Maiden, etc, freak? Yes! If so , contact me, a 17-year-old female (as yet undiscovered) megastar, who's looking for penpals anywhere, and mates in this area for group get-togethers, etc. – **Nickie Hyde, 217 Junction Road, Burgess Hill, West Sussex, RH15 0NX.**

MY NAME is Philthy Phil, and I am 16, and although only a beginner, a true rocker. I'm into Motorhead, Girlschool, Schenker, Snake and many more. Get your pens and papers out, especially you girls 'cause I'm a Coverdale lookalike, and write to me. – **Phil Hobcraft, College Farm, College Road, Birchington, Kent.**

I AM a 16-year-old boy looking for company (male/female) in the Derby area. Pink Floyd and Genesis freaks an advantage, aged 16-18. – **Tim Chapman, 47 Coronation Road, Stanley, Derby, DE7 6FE.**

I AM a male 14-year-old headbanger into Rush, Rainbow, Schenker, Maiden and a lot more. Would like to get in contact with other HM freaks all over the country as penpals, male or female. – **John McGrane, 5 Hetherton Place, Whilburn, West Lothian, Scotland, EH47 8JG.**

I AM a 16-year-old girl headbanger. I am into Motorhead, Status Quo, Rainbow. I would like a male headbanger penpal who lives not very far away. – **Sharon Tattam, 53 Raleigh Crescent, Stevenage, Herts, SG2 0FG.**

I AM a 15-year-old Michael Schenker freak. Also into Iron Maiden, Motorhead, Saxon, etc. I would like to hear from males and females from all over this metal-minded country. So come on, you randy rockers (girls), get pen to paper. – **John Robinson, 22 Pembroke Street, Holmes, Rotherham, S. Yorkshire S61 2LY.**

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LETTERS

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Letters, Kerrang! 40 Longacre, London WC2.



Ronnie James Dio



Michael Schenker



Neil Murray



John Bonham



Jon Lord

BEST OF THE LOT?

KERRANGULATIONS ON the show so far! Kerrang! No. 6 was just great! But I would like to see more about UFO in your mag and more of the newer groups like Praying Mantis. I would also like to state for you my all-time super-heavy rock group as follows:

Vocals
– Ronnie James Dio.
Guitar
– Michael Schenker.
Bass
– Neil Murray.
Drums
– John Bonham
(God rest his soul).
Keyboards
– Jon Lord.

From someone who thinks your mag is the best thing since sliced skins. PS: Please print this letter as I might help reduce the unemployment figures and commit suicide.

● ***Listen, mate, how can you form a group without Ritchie Blackmore on guitar? What do you lot think? Send your all-time favourite group to: Fave Group, Kerrang!, 40 Long Acre, London, WC2. Keep the line-up to Vocals, Guitar, Bass, Drums and Keyboards.***

I FEEL that I must write in to you to comment on the steady decline of most of the top rock groups around. Firstly there is Black Sabbath, whose 'Mob Rules', although it is good, does not even compare with 'Master Of Reality' or even 'Heaven And Hell'. Then there's AC/DC's new album, which would even sound worse than a scratched 'Highway To Hell'. I'd rather hear Ian Gillan fart than listen to that album. Rush have finally become too cocky, producing an album which sounds like Bucks Fizz. Was it the same group, that recorded '2112' and 'Permanent Waves' that made 'Moving Pictures'?

Rainbow's new singer (?) is bent, Dave Roth's brain has finally rotted away, and Status Quo have learnt to whistle and play folk music. Even Mr Gillan has made a bad song.

Ah well, at least I've got my old Rush and AC/DC albums to reminisce over. – **Bernie Torme, Lawson Road, Colwyn Bay, Clwyd, N. Wales.**

P.S: Lemmy's feet smell.

HERE'S A *true* story that some of your more dirty minded readers might appreciate.

I'm a porter in a hospital, and one day I was down in 'Casualty' helping to strip off an injured biker after an 'R.T.A.' The guy was covered in tattoos, but one on his wanger had us really puzzled, it was a titchy scrawl that we took to say 'MOD' ??

Anyhow, later I was talking to a rather attractive nurse from the ward where we sent this 'tattooed wonder'. She came out with the following explanation. When she was giving him a bed bath (he was in traction) she couldn't help but notice that this hairy geezer had boldly printed across his chopper the word MOTORHEAD . . .

Maybe a bit subtle for the nuggets and thickos, but who cares! – **Willy The Pimp!**

IN KERRANG No. 6 a certain Jim Kane from Glasgow complains bitterly about the 'total lack' of HM venues in our city. (Apart from the odd Apollo gig). Kerrang, I am asking you to print this message for the thousands of people in Glasgow who are forced to sit in their pads every weekend coz they believe what Jim Kane believes.

The 'Burns Howff' (Pub) in West George Street in the city centre has an HM DJ in the bar and an HM band in the lounge *every night*. But the best nights are Friday, Saturday and Sunday. One more thing, be there early! – **Garry Rowe, Rutherglen, Glasgow.**

IF YOU think you know what a poseur is like just wait till you hear this. I know a person who thinks that I'm his friend (but I know better) who has a mammoth collection of 10 records (tee hee) but no record player to play them on. He has a denim waist coat, which he wears under a black overcoat so that no one can see he is into HM. He waffles on a load of crap about things to do with rock all the time, he has a heavy breathing problem and is convinced that he has got long hair (more crap). And to round it all up he is amazed that people call him a poseur and wonders why. – **From a Distressed Rock Fan, Ravensbourne Drive, Chelmsford, Essex.**

TONY IOMMI is God! – the Ronnie Dio/Ozzy argument aside. In (Kerrang! No. 6) Sylvie Simmons, mentioned Randy Rhoads' guitar solos "are tastefully short" compared to the "long and rambling 'fucking jazz bar' pieces," from Sabbath. OK, so Randy Rhoads is a fine, classy guitarist, but no way can he match the great Tony Iommi.

Sabbath have always done the long solos, right from good old Bill Ward's drums to Tony's guitar 'pieces'. Jazz bar or not, count yourself lucky, Sylvie that there are guitarists like Tony around. So there. – **Yours Peacefully, A SABBATH Fan, Scotland.**

ABOUT YOUR Gillan report (Kerrang! No. 6) I loved it. I went to Sheffield City Hall and if Mr Gillan was nervous then he certainly didn't show it. He only made one slip, I quote: "The next song is called 'No Easy Way,' er, no it's called 'Lend Us A Quid'. He eventually leapt into 'On The Rocks' aided by Janick Gers (quick thinking eh!)"

You may think I'm biased but I still think Ian Gillan is the sexiest and most entertaining hulk around and at the grand old age of 36, he can come and 'strut his stuff' round at my house any day.

The Sheffield concert was one of the best I've been to and my friends (who were more interested in the support act Budgie) soon changed their tune when Gillan had finished his 'Smoke On The Water' encore. It was unbelievable and to say he was ill as well also proves how devoted he is to his fans. – **Tracy Dixon, Sutton Road, Kirkby-in-Ashfield, Notts.**

BACK IN 1971 a group brought out their first album, in 1981 they have brought out their ninth album named 'Nightflight'. As you probably know the brilliant group is called Budgie.

So, getting to the point, I think Budgie are the most underrated band in the history of headbangers.

The first time I saw Budgie was at Reading Festival '80 and thought they were brilliant. The way I see it there's no explanation why Budgie aren't one of the top bands in heavy metal. If Budgie came out now as a beginning group they would most certainly make it to the top. But unfortunately they came out just when Deep Purple were making it to the top, so Budgie really got pushed out of the scene.

Would you please inform these new headbangers what a great band Budgie really are! – **Ian Thomas, London Road, Ashford, Middlesex.**

FIRSTLY, MAY we both say 'Ta very much for the mag' but please, please can we see more of: David Coverdale's balls, Angus Young's legs and Phil Mogg's bum (and his face, 'cos my mate thinks he's dead fit!) also Dave Lee Roth and if any of them are reading this tell 'em to contact us 'cos we wouldn't mind discussing their pleasures!

Keep putting the coloured pictures in because I've got a few more damp patches on the bedroom wall! – **Yours ever so creepingly, Two nymphomaniacs who did go to Donnington and Reading and enjoyed every minute. – Twiki & Kivvy (The Ace).**

OZZY OSBOURNE eat your heart out I have fingered a cat. – **Anon.**

WOW! TALK about mind-blowing. Zowee! Topping. Spot On, Shazam, etc etc.

Being the ultimate in Zeppelin fans (well, almost), I just had to write and congratulate you on digging out that wonderful photograph of Zep in issue No. 6. It just blew my mind.

Robert Plant sporting that winning smile and looking as happy as a sand-boy. Pagey looking cool and relaxed. Bono, (such a nice colour) giving us his all. And as for John Paul Jones talk about stage presence.

Still 'spose it's better than nothing. **– Ras. (the original).**

I AM a member of the Rainbow Fan Club and in the last newsletter there was a suggestion to arrange a night out somewhere in London for all Rainbow, Deep Purple fans to get together and have a good time.

There hasn't been anything arranged but depending on response the organisers of the Fan Club, Hazel, Brad and Ian seem keen on the idea.

I will be delighted to send on any letters etc if any fans are interested. There will be videos and maybe some live bands. **– Helen Ganfitt, 9 Whitecliff Close, Preston Grange, North Shields, Tyne & Wear, NE29 9HE.** PS. I am sure that this night would be very enjoyable so please all loyal fans write to the above address.

WHAT A pleasant surprise! I picked up a copy of an unheard of magazine called Kerrang in a new wave record shop in Chicago. I'm glad to see that not all music magazines have sold out to the masses.

I thought your readers might be interested in what the 'folks in the States' listen to. Let's make one point clear, not all of us here enjoy Barry Manilow and the Bee Gees. From what I've read in various magazines, your Top 40 varies greatly from our Top 40 and it looks like your music is not quite so commercial.

Anyway, here is what this headbanger (I've never heard of that term before) listens to. In order here are my favourities.

1. Black Sabbath – 'Sabotage'.
2. Moxy – 'Ridin' High'.
3. Sammy Hagar – 'Red'.
4. Budgie – 'Bandolier'.
5. Judas Priest – 'British Steel'.
6. Iron Maiden – 'Killers'.
7. Strapps – 'Secret Damage'.
8. Led Zeppelin – 'Physical Grafitti'.
9. Rex – 'Rex'.
10. Hounds – 'Unleashed'.

Mike Vergane, 43rd St. Apt 306, Moline, IL 61265.

AFTER YEARS of buying Sounds there is now another decent mag that is devoted *just* to glorious HM.

It was just under a year ago that my dad, being in the navy, got posted out here. This is the very pit of loneliness, the absolute bore known as Holland . . . Now don't sit there saying, you lucky sod, all those gorgeous birds, because you'd be wrong. In fact, 99 per cent of the birds out here are GROTS (you know, broomsticks, warts, etc). Of course, there are the odd one or two but that is IT!

But this dump does have its good points, (1) LOTS OF HM RECORDS (2) LOTS HM GIGS (3) LOTS OF MAGS (You know the type). I have been to 7 or 8 gigs since I have been out here namely (Saxon, Riot, Ozzy, Judas Priest, Motorhead, Tank, Rush, Girlschool, Whitesnake, Slade, Styx, Billy Squier) of which all were excellent. Even Styx, who surprised me by playing some really heavy material (even though he's got a raving poofta's voice), oh, and of course Def Leppard.

Well, down to the point of this letter. I was writing to ask any of you other, leather clad, long haired, foul mouthed yobs out there if you would care to do me a favour. If you like Def Lep, Priest, Krokus, Scorpions, AC/DC, Sammy Hagar, Whitesnake, Gillan, Demon, UFO, Rush, Riot, Angelwitch, April Wine, Black Sabbath, Ozzy, Girlschool, Motorhead, Tank, Saxon, Quo Rose Tattoo, Mahogany, Rush, Maiden, Y and T, Tygers, Budgie, Vardis, Hawkwind, Triumph, Diamond Head and almost any other HM band you care to think of, then take off your headphones, ease yourself out of bed, rummage through centuries worth of crap, find a pen (I know it's difficult), find a pad, put pen to paper and write to this address: Steve Torrens, c/o RN Element, HQ Afcent, U.K.D.S.U., B.F.P.O. 28.

Go on, make a lonely headbanger happy. We can swop tapes, books, progs, T-Shirts etc or just photographs (please). **See ya – Steve.**

ONE RAINY day last September I was feeling pretty low after just being barred from my local boozer for trying to wedge a mod's head in the ice bucket. So I decided to pop down the newsagents to buy my favourite naughty mag to cheer me up but when I arrived my next door neighbour was just buying the last copy. This was just too much for one day and I was feeling so bad I nearly switched off my life support machine when my eyes were drawn to the glossy cover of a mag by the name of KERRANG! So I picked it up then took a seat on the floor and began to flick through the pages.

This was just the ultimate in mags. So I went over to the counter and handed over 50p for my first copy of KERRANG! It's even better than my favourite naughty mag and it's cheaper. **– Yours, The Drunk and Disorderly headbanger, Martin Davies, Birtley, Tyne & Wear.**

WHO THE hell's that Andrew Batchelor. Yes, the one who wrote that pathetic attempt at a loudest group poll.

Has he ever been to a Saxon or Gillan gig?

Maybe he could be right about Motorhead, I don't know how loud they are seeing as I've never been to one of their concerts, but I've been to see all the rest of his, so called loud groups and none of them made my T-shirt vibrate.

Saxon had the loudest, most powerful P.A. system that toured Britain in 1981, which was easily capable of unleashing 10,000 watts on their noise-hungry fans. Not many bands could grind out that much power.

I say that dildo wants his ears tested.

Here's my entry:

1. Saxon/Motorhead/Van Halen.
2. Gillan
3. Judas Priest
4. Black Sabbath
5. Whitesnake
6. Scorpions
7. Riot
8. Michael Schenker Group
9. Rainbow
10. Slade.

– Medicine Man, Who bangs at the Gates of Babylon.

AFTER PICKING up one of your mags (No. 6), I have finally seen the light.

All of my mates like David Bowie, The Jam and The Police etc. But I wanted to be different so I chose HM, and what a choice it was.

So now I'm into Purple, Zeppelin, Kiss, Motorhead etc, etc – **Dave, Winchester Road, Eccles, Manchester.**

P.S. After scanning your mag I have found the letters – NWOBHM and I don't know what they mean, could you help me.

● ***New Wave Of British Heavy Metal, you dummy.***

BEING A 16-year-old rocker living in a town which is overrun by skinheads, I was well pleased to hear of a new HM magazine. That was six months ago and so far I've feasted my eyeballs on the likes of the Quo, AC/DC, Kiss, Rainbow and many other great bands of whom I am a fan. But, after buying the mag loyally for six issues I've seen hardly anything on my favourite band Thin Lizzy. Admittedly, Lizzy aren't in the same category as Motorhead and other such ear-splitting monarchs of music, but after around 12 years of producing good rock music and a fair number of riffs I think Thin Lizzy warrant a show in your unbelievably brilliant mag (subtle art of grovelling prominent here). On their opening night at the Hammersmith Odeon (25.11.81) Lizzy gave the best performance I have ever seen.

Right, having got those views off my less-than-hairy-chest I once again plead for Lizzy pictures, Lizzy discographies, Lizzy family trees, facts, record reviews, anything on Thin Lizzy, but for God's sake make it soon. Oh, by the way more Praying Mantis as well, please. – **Darren Adkins, Buckingham Drive, High Wycombe, Bucks.**

I HAVE just bought a copy of KERRANG! and it's great.

As probably the world's greatest Quo fan I was delighted to find the history of Quo 62-81.

I congratulate Pete Frame on a job well done, but he has unfortunately missed some records off his list. They are:

1. 'Messages' from the Status Quo (No. LPS 315). On the Cadet Concept label recorded in 1968.
2. 'In My Chair' (No. MD 9018) on the Mode label (part of Pye) made in 1979.
3. 'Fresh Quota' (No. DOW 2) this is a 12in single on Precision Records and Tapes and was made in 1981, so it may well have come out after Pete had written his chart.
4. 'Le Double Disque d'or de Status Quo' (No. PY 16006) on Pye Records but made in France by Disques Vogue P.I.P. This is a double album.
5. 'Pictures Of Matchstick Men' (No. HMA 257) on the Halmark label.
6. 'Spotlight On Status Quo' (No. SPOT 1010) on the Precision Records and Tapes label. Again made in 1981, so may not have been out when the chart was made. Again a double album.

Despite these minor errors it was a pleasure to read – well done. **– Cpl R. Tidy, C.V.H.Q.REME, Louisburg Bks., Bordon, Hants.**

I HAVE a complaint about your poxy mag. To my mind the pics of AC/DC are absolute bloody crap. I have never in all my years as a HR fanatic seen such pathetic coverage of a group, particularly one as big and popular as AC/DC. The effort in the December issue was rubbish.

When are you going to have a spread on Angus' Army, on the same lines as the Quo one, which was excellent.

Another point. Why do you keep on featuring Rainbow and that load of crap Whitesnake? Do you honestly think that these two worn out old bands are worth even one fifth of the coverage you give them?

Does Blackmore pay you to print pics of him? Good articles on a Gillan and Kiss though. More on AC/DC and Van Halen would be appreciated. **– Angus.**

AC/DC ALPHABET

A is for Angus, with horns an' all
B is for Bonn, too much drink was the cause
C is for Child, a problem at that
D is for Deeds, dirty and cheap
E is for Explosives, TNT is what they use
F is for Flames, to be shot down with, means pain
G is for Given, a bone to the dog
H is for Highway, the road down to Hell
I is for In the beginning, back in 1955
J is for Johnson, Brian's new to the team
K is for Kangaroo, from Australia they come
L is for Lead, Angus plays that
M is for Malcolm, rhythm is his fame
N is for Night, the time for prowling
O is for Overdose, I do it on you
P is for Phil, Rudd and his drums
Q is for Queen, that's what Rosie was to Bonn
R is for Rosie, she has the lot
S is for Shorts, Angus's dress
T is for Touch, Just a dirty little touch
U is for Us, the crowd and the fans
V is for Voltage, the high type for them
W is for Williams, Cliff is his name
X is for Kisses, Angus sends you his love
Y is for Young, one rhythm, one lead
Z is for ! Well, that's the end of my rhyme.
From a great AC/DC Fan, Nantwich, Cheshire.

RUSH

POLL WINNER: Single

MORE and more quality hard rock singles are surfacing these days and in 1981 the charts were brightened considerably by releases from the likes of Rainbow, Saxon and even a combined Motorhead/Girlschool effort. In the end, though, the fave Kerrang! rave was Rush's 'Tom Sawyer', which steered the Canadian trio into the Top 30 and resulted in a rare video appearance on Top Of The Pops.

